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THE STUDENT PACKET FOR GRADE 10 OF THE NEBRASKA ENGLISH CURRICULUM BEGINS WITH FOUR UNITS ON LITERATURE, EACH STRESSING AN ASPECT OF MAN'S CONCEPTION OF THE WORLD. THROUGH A STUDY OF THE LITERATURE OF SEVERAL CULTURES, WRITTEN AT VARIOUS TIMES, STUDENTS FIRST CONSIDER "MAN AND NATURE, MAN'S PICTURE OF NATURE." THE SECOND UNIT, "MAN AND SOCIETY, THE LEADER AND THE GROUP," ATTEMPTS TO TEACH STUDENTS THAT LEADERSHIP IS THE PRODUCT OF AN INTERACTION BETWEEN PARTICULAR MEN AND PARTICULAR SOCIETIES, AND THAT IT REFLECTS CERTAIN IDEAS ABOUT THOSE SOCIETIES. AN EXAMINATION OF THE THEME OF "SIN AND LONELINESS" AND ITS RELATIONSHIP TO MAN'S VIEW OF THE WORLD AS SEEN THROUGH MORAL LAW COMES NEXT. IN THIS UNIT, SUCH WORKS AS HARDY'S "THE RETURN OF THE NATIVE" AND STEINBECK'S "THE PEARL" ARE READ. FINALLY, THE UNIT ON "TRAGEDY" SYNTHESIZES AND RELATES ALL THE PREVIOUS GRADE-LEVEL UNITS THROUGH THE STUDY OF SOPHOCLES' "OEDIPUS THE KING," MARLOWE'S "DOCTOR FAUSTUS," AND SYNGE'S "RIDERS TO THE SEA." THE LANGUAGE UNITS, "THE RHETORIC OF THE SENTENCE" AND "RHETORIC--INDUCTION AND THE WHOLE COMPOSITION" ARE TRANSITIONAL BETWEEN THE STUDY OF SYNTAX IN PREVIOUS GRADE UNITS AND THE INVESTIGATION OF FORMAL RHETORICAL CONSIDERATIONS IN THE 11TH AND 12TH GRADES. UNITS CONTAIN OVERVIEWS AND BACKGROUND MATERIAL, READING AND DISCUSSION QUESTIONS, COMPOSITION ASSIGNMENTS, SUPPLEMENTARY READING LISTS, LANGUAGE EXERCISES, AND LITERARY SELECTIONS NOT READILY AVAILABLE IN TEXTBOOKS. THIS MANUAL IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA CURRICULUM CENTER, 231 ANDREWS HALL, LINCOLN, NEBRASKA 68508. THE RELATED TEACHER PACKET FOR GRADE 10 IS TE 000 065. (DL)

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A CURRICULUM FOR ENGLISH

Grade 10

Student Packet

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A Curriculum for English

Student Packet

Man's Picture of Nature

Grade 10

TE000 066

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CORE TEXT:

(The Rinehart Book of Short Stories, (Holt, Rinehart, and Winston, Inc.)

Other material is included in the Student Packet.

SUPPLEMENTARY TEXTS: None. Material is included in the Student Packet.

OVERVIEW:

This unit considers man's view of nature through a study of literature dealing with nature written at various times by members of several cultures. The sections of the unit are: "Science and Religion," "The American Indian Tradition," "The Classical Tradition," "The Hebraic-Christian Tradition," "The Age of Reason," "The Romantic Movement," and "The Modern Dilemma." In most sections you will find an introduction giving background information; a number of literary selections or a listing of assignments from the core text; study and discussion questions and composition questions. The unit is closely related to your work in sixth and seventh grade on mythology, to your study of the hero and of the American West, and to the work you will do in eleventh grade on three themes in American Civilization and the twelfth grade unit "The Writer As Rebel and Prophet." In addition, you will find the information in this unit helpful in virtually any study of English literature, as, throughout its history, nature is an extremely important theme.

I. SCIENCE AND RELIGION

Modern man's "picture of nature" is most elusive. In our own society science and religion are, perhaps, the most powerful forces in shaping the way we look at the world around us. The following selections present two different ways of viewing the universe, and differing views of the roles of science and religion in shaping man's picture of the world.

One should read the selections carefully, attempting to see the assumptions that underlie the positions that the authors take. After reading the selections, one should be able to make a comparison between the positions presented and show where they differ and where they agree. The essays say very opposite things concerning the relationships between what we see in the physical universe, what it is, and what is implied by speaking of a God of - or in - Nature.

If one looks at what these essays say, at the problems they pose, one will perhaps be better able to envision the possibility that men in other times have, in their diverse cultures and places, seen very different things.

A.

ABOUT RELIGION
Religion and Science

Written expressly for the New York Times Magazine. Appeared there November 8, 1930 (pp 1-4). The German text was published in the Berliner Tageblatt, November 11, 1930.

Study Questions:

1. What is the basic assumption Einstein makes about all religion?

2. Does Einstein see a relationship between the level of scientific advancement of a society and the sophistication of its religion? Explain using examples from his essay.

3. Does "Nature" play any role in Einstein's formulation of three types of religion?

4. What does Einstein's constant use of words like "stage" and "level" suggest to you? Is he winning his argument or trying to win it with a metaphor?

5. What does Einstein mean by "moral religion"? Give examples of what you think are moral religions and your reasons for calling them such.

6. Is your own religion anthropomorphic in character? If so in what aspects?

7. Describe in your own words what Einstein means by "cosmic religious feeling.'

8. What relationship between science and religion does Einstein propose? What relationship between knowledge and conduct?

9. Are Einstein's views on religion influenced by his position as a scientist? If so, how?

B

RELIGION AND SCIENCE: Irreconcilable?

A response to a greeting sent by the Liberal Ministers' Club of New York City, Published in The Christian Register, June, 1948.

Albert Einstein, Ideas and Opinions (p. 49-52)

Study Questions:

1. Give some examples of conflicts between religion and science which might arise from what Einstein calls "the mythical or symbolic content of religious tradition." Is Einstein right or wrong, careful or careless, in speaking of the mythical or symbolic content of religious tradition?"

2. Do you agree that this is the major source of conflict between religion and science? Why or why not? If not, suggest other sources of conflict between religion and science.

3. "What we consider the various existing religions as to their essential substance, that is, divested of their myths, they do not seem to . . . differ . . . basically from each other. ." Use examples of religions familiar to you to support or object to this statement.

4. What is the "relavistic" viewpoint that Einstein disagrees with, and why does he disagree with it?

5. How has the competitive spirit, in Einstein's opinion, affected religion? What do you think the competitive spirit has had on religion in our own society?

6. Would you say Einstein makes the same general point or points in both essays? If so, what is (or are) it (or they)? If not, what point or points is he making in each essay individually, and how do they differ?

C. "Forms of the Implicit Love of God"

Simone Weil, Waiting for God (p. 165)

Study Questions:

1. What is the basic assumption Simone Weil starts from in her discussion of science? Does her discussion of science serve as an illustration of this assumption?

2. Carefully compare Simone Weil's views on the object and limitations of science with those given by Einstein in the second essay. Are there major differences in their views, and if so what are they?

3. Compare the assumptions Simone Weil starts from with the assumptions Einstein starts from, and comment on how these effect their respective conclusions.

4. What do you think Simone Weil would say is the major source of conflict between religion and science? Would Einstein agree with her?

5. With regard to religion, what is the function of Nature as Simone Weil sees it? As Einstein sees it?

6. What do you think Simone Weil would give as the proper relationship between religion and science? Would Einstein agree with her? Explain why or why not.

7. Would Simone Weil agree with Einstein's ideas on "the cosmic religious feeling?" Why or why not?

8. What word in place of "beauty" might Simone Weil have used? In other words what does "beauty," as she uses it, mean?

II American Indian Tradition

In approaching the literature in this section the student must not assume that because this is the literature of a "primitive" people it will display crude and unsophisticated attitudes toward Nature. To see how divorced many of us have become from Nature we might recall the familiar stories of the city-dweller of our own "civilized" society who went out hunting and shot the farmer's cow. This literature represents one of the many efforts on the part of man to explain and to be in harmony with his immediate world, and as such it should be treated with respect.

The American Indian had a much closer contact with Nature than we do. His life depended upon it and he developed feelings toward it that are foreign to our own society. His religion contained elements similar to our own--belief in a human soul, belief in life after death, and belief in supernatural beings--but it also contained a belief which might be called "oneness of the universe." Man, animal, plant, fire, wind, rain, mountains, rivers, stones are all alive and have a dual character. They consist both of spirit and matter. This is what is known as animism--the idea that animals, plants, and inanimate things have both a soul and a will. The Animist may regard any object, real or imaginary, as possessing emotional, rational, and mechanical faculties like those he himself possesses. In other words the Indian often attributed human qualities to things existing in Nature. He sought to influence and conciliate the shifting and shadowy company of unknown powers which resided in his immediate world. With this in mind the literature will perhaps be more meaningful to the student. Apart from animism, the literature reveals a sympathetic involvement with Nature and a strong sense of the mystery of the natural world, feelings often foreign to us.

The student should keep in mind when reading the Indian myths and legends that they are not just idle tales, that they do hold a significance and often are symbolic. For example, gods are often personifications of Fire, Wind, Water, and so on.

In reading the Indian poetry the student should keep in mind that it was always sung and that it is often impressionistic. Many times the singer sketches only a thought or impression and leaves it to the listener to supply the rest. One word may be the symbol of a complete idea. It is also well to remember that from translations we can make few if any conclusions as to the style of a language and its structure. The emotion and the thought can be restored but not the poetic style.

A. Indian Creation Myths and Legends

HOW THE EARTH WAS MADE

(As told by the Yuki indians of Mendocino county)

ABOVE-OLD-MAN DESTROYS HIS FIRST WORLD

(As told by the Wiyot indians of Humboldt county)

THE BEGINNING OF THE WORLD

(As told by the Juaneno and Luiseno indians of Orange, Riverside, and San Diego counties)

Study Questions:

1. Why is Taidomal an appropriate name for the creator?
2. Compare "Above-Old-Man Destroys His First World" with the story of the flood given in the Bible. What are the similarities, what are the differences?
3. From your past study of Indian myths and legens what do you know of the god Coyote? Does this help explain his actions in "The Beginning of the World?
4. Notice that most of the characters appearing in these myths have both human and animal characteristics. Why do you think this is?
5. Point out inconsistencies involved in each myth and give possible reasons why these inconsistencies would not bother the Indians.
6. What attitudes toward Nature do these myths reveal? Toward death? Toward good and evil?
7. Do you think these myths support or contradict Einstein's theory of "Religion of fear"? Use specific passages from the myths to support your opinions. If you think they illustrate Einstein's theory suggest the "fear" that might have prompted the myth.
8. Are there animistic aspects of these myths? Give specific examples.

THE BASKET OF PLENTY

Clark and Williams, Pomo Indian Myths

GRAND CANYON

ARIZONA

B. Indian Songs and Poetry

BIRDS AND FROGS

Study Questions:

1. How are animals being used in this poem? What sort of attitudes toward Nature does the poem express?
2. Why does the poet say some men are like birds and some women are like frogs?
3. Do the attitudes toward men and women in this poem differ greatly from attitudes held in our own society?

GOD'S DRUM

Study Questions:

1. How does the tone of this poem differ from that of "Birds and Frogs"?
2. What kind of attitudes toward Nature and man's place in Nature does the imagery of this poem express? Compare these with the attitudes expressed in "Birds and Frogs."
3. Does the imagery of this poem effectively express the philosophic ideas behind the poem?

THE LAST SONG

Study Questions:

1. What is the poet's attitude toward death? Describe the tone of the poem.
2. Compare this attitude with that in "God's Drum." How do they differ? Compare it with attitudes toward death in our own society.
3. Are the feelings expressed in this poem consistent with Einstein's theories on primitive religion? Explain in detail.

INCANTATION FOR RAIN

Study Questions: (Navajo)

1. How does the purpose and tone of this poem differ from that of the other poems included in this section?

2. Explain the relationship of the style of the poem to its view of Nature What does this tell you about the India's relationship to Nature?

SMOHALIA SPEAKS

(Nez Perc'e)

Study Questions:

1. What attitudes toward Nature are expressed here? What does the speaker use these to object to?

2. Compare the tone of this poem with that of "God's Drum." What differences do you see?

3. Why does the speaker say wisdom comes in dreams?

4. Is the imagery of the earth as mother illustrative of a "religion of fear"? Explain why or why not.

Composition Questions:

1. Compare the attitudes and feelings of the Indians toward Nature with those of our own society. Use examples from the literature in this section to support or illustrate your points.

2. Support or object to Albert Einstein's theories on primitive religion on the basis of the literature included in this section. Use examples from the reading to support your conclusions.

3. Select one poem from the reading and analyze in detail the attitudes and feelings it expresses toward Nature and Man's place in Nature.

III. CLASSICAL TRADITION

The feeling for nature among the ancients and the treatment of nature in Greek and Roman literature present ways of viewing nature that are foreign in many respects to our modern society. Classical religion and philosophy show an awareness of the concept that there are permanent rules which underlie all events and changes in nature and in human life. But in place of the unintelligible powers of nature the ancients put divine and conscious agents. They personified the various aspects of nature in their mythology. To those phenomena which we can describe only as manifestations of energy the ancients gave beautiful and intelligible form. Their myth expressed in exquisite art those corporeal relations which we can only speak of in abstract terms. Every power of nature was expressed as a spiritual being--the sky as Zeus (Jove), the earth as Demeter (Ceres), the sea as Poseidon (Neptune). Nature was a company of spirits. Nature was divine. The student should carefully read the myths presented here and attempt to discover their figurative meaning.

Classical philosophy presents a moral view of nature and man's place in it. The selection from the Symposium should be read with great care. One should attempt to see what kind of universe Plato is constructing, what "reality" is according to him, and what man's proper place and function is in this universe. A good deal of thought should be given to the way Plato deals with language, especially abstract terms.

The chapter from The Wind in the Willows is included as a modern fable which draws on the classical tradition for its picture of Nature. The student should attempt to see how the author has made use of classical myth, how he has adopted themes or characters from classical mythology to his own artistic purpose.

A. GREEK NATURE MYTH

On the other part are two rocks, of which one reaches with sharp peak to the wide heaven, and a dark cloud encompasses it; this never streams away, and there is no clear air about the peak neither in summer nor in harvest tide. No mortal man may scale it or set foot thereon, even though he had twenty hands and feet. For the rock is smooth, and sheer, as if it were polished. And in the midst of the cliff is a dim cave turned to Erebus, towards the place of darkness, by which you shall steer your hollow ship, noble Odysseus. Not with an arrow from a bow could a man of strength reach from his hollow ship into that deep cave. And therein dwells Scylla, yelping terribly. Her voice indeed is no greater than the voice of a new-born whelp, but a dreadful monster is she, nor would any look on her gladly, not even if it were a god that met her. She has twelve feet all dangling down, and six necks exceedingly long, and on each a hideous head, and in each head three rows of teeth set thick and close, full of black death. Up to her middle is she sunk far down in the hollow cave, but forth she holds her heads from the dreadful gulf, and there she fishes, swooping round the rock, for dolphins or sea-dogs, or whatever greater beast she may anywhere take. Therefore no sailors boast that they have fled unharmed from her with their ship, for with each head she carries off a man, whom she has snatched from out of the dark-prowed ship.

"But that other cliff, Odysseus, you will note, lying lower, close by the first: one could send an arrow across it, and upon it is a great fig-tree growing, in fullest leaf, and beneath it mighty Charybdis sucks down black water, for 3 times a day she spouts it forth, and 3 times a day she sucks it down in a terrible manner. Never may you be there when she sucks the water, for none might save you then from your bane, not even the Earth-shaker! But take heed and swiftly drawing near to Scylla's rock drive the ship past, since truly it is far better to mourn six of your company in the ship, than all in the selfsame hour."

--from Odyssey, Bk. XII

Study Questions:

1. Who or what is Erebus (use a classical dictionary if necessary)? Why is Scylla's cave "turned to Erebus"?

2. What do you think Scylla represents in this selection? How would you explain her physical characteristics in view of this?

3. Why is it that Odysseus will lose six of his men when passing Scylla's rock?

4. What is it that Charybdis represents here? How are her actions appropriate in view of what she is?

5. What does this selection tell you about the way the Greeks viewed natural phenomena?

B. RENAISSANCE NATURE MYTH

The boatman said then, "Palmer, steer right and keep an even course; for (God being with us) we must pass yonder, the Gulf of Greediness, which they say, eats all this world's prey: When he has swallowed excessively the world's prey he soon vomits them again, and belches forth his superfluity, that all seas seem to fly away because of fear.

"On the other side sits a hideous Rock of mighty magnet stone, whose craggy cliff, suspended from the heighth, dreadful to sight, lifts rugged arms over the waves and threatens to throw his ragged reefs on those coming by; it pulls in all passers-by so that none can get away from it while passers-by fly that Gulf's jaws, they are torn on this rock, and sunk in helpless waves.

Guyon and the Palmer pass forward and the Palmer rows them strongly, until they arrive at that Gulf, where the stream grows more violent and greedy: Then the Palmer with all his power strives to strike his oars, and mightily drives the hollow vessel through the threatening wave, gaping wide, to swallow them alive, in the huge abyss of his engulfing grave, roaring at them in vain, and raving with great terror.

They, in passing by, saw that ugly mouth, sucking the seas into his deep stomach, that seemed more horrible than hell, or that dark dreadful hole of Tartarus, through which the damned ghosts often creep back to the world, to torment bad livers: but nothing that falls into this (hole), nor that approaches its mouth, returns back but is condemned to be drowned. On the other side, they saw that perilous Rock, threatening ruin on them, on whose sharp cliffs the ribs of many vessels broke, and they saw shivered ships, which had been lately wrecked, were still stuck there with carcasses of those that had spent all their money in trivial joys, and intemperate lusts, and afterwards made violent shipwreck, both of their lives, and fames.

This Rock of vile Reproch was a dangerous and detestable place, to which neither fish nor fowl did once approach, except for yelling news with hoarse and base seagulls' Cormorants, birds of ravenous race, which still sat waiting on that wasteful cliff, for the spoil of wretches.

--from Faerie Queen Bk. II

Study Questions:

1. Explain what the Gulf of Greediness and the Rock of Vile Reproch are meant to be.

2. Compare this selection with that from the Odyssey. Does it help you to understand the latter?

3. ". . .with carcasses of those that had spent all their money in trivial joys, and intemperate lusts, and afterwards made violent shipwreck, both of their lives, and fames." On another level what does this suggest to you about the Gulf of Greediness and the Rock of Vile Reproch?

C. ROMAN NATURE MYTH

After hunger is driven away and the desire of food stayed, King Evander speaks: 'No idle superstition that knows not the gods of old has ordered these our solemn rites, this customary feast, this altar of august sanctity; saved from bitter perils, O Trojan guest, do we worship, and most due are the rites that we inaugurate. Look now first on this overhanging cliff of stone, where shattered masses lie strewn, and the mountain dwelling stands desolate, and rocks are rent away in vast ruin. Here was a cavern, awful and deep-withdrawn, impenetrable to the sunbeams, where the monstrous half-human shape of Cacus had his hold: the ground was ever warm with fresh slaughter, and pallid faces of men, ghastly with gore, hung nailed on the haughty doors. This monster was the son of Vulcan, and spouted Vulcan's black fires from his mouth as he moved in giant bulk. To our prayers likewise time bore a god's aid and arrival. For princely Alcides the avenger came glorious in the spoils of triple Geryon slain; this way the Conqueror drove the huge bulls, and his oxen filled the river valley. But savage Cacus, infatuate to leave nothing undared or unhandled in craft or crime, drives four bulls of choice shape away from their pasturage, and as many heifers of excellent beauty. And these, that there should be no straightforward footprints, he dragged by the tail into his cavern, the track of their compelled path reversed, and hid them behind the screen of rock. No marks were there to lead a seeker to the cavern. Meanwhile the son of Amphitryon, his herds filled with food, was now breaking up his pasturage and making ready to go. The oxen low as they depart; all the woodland is filled with their complaint as they clamorously quit the hills. One heifer returned the cry, and, lowing from the depth of the dreary cave, baffled the hope of Cacus from her imprisonment. At this the grief and choler of Alcides blazed forth dark and infuriate. Seizing in his hand his club of heavy knotted oak, he seeks with swift pace the aery mountain steep. Then, as never before, did our eyes see Cacus afraid and troubled; he goes flying swifter than the wind and seeks his cavern; fear wings his feet. As he shut himself in, and, bursting the chains, dropped the vast rock slung in iron by his father's craft, and made fast the bars that fortified the doorway, lo! the Tirynthian came in furious wrath, and, scanning all the entry, turned his face this way and that and ground his teeth. Thrice, hot with rage, he circles all Mount Aventine; thrice he assails the rocky portals in vain, thrice he sinks down outwearied in the valley. There stood a peak of flint with sides cut sheer away, rising over the cavern's ridge a vast height to see, fit haunt for foul birds to nest in. This--for, sloping from the ridge, it leaned on the left towards the river--he rocked, pressing on it from the right till he tore it loose from its deep foundations; then suddenly shook it free: with the shock the vast sky thunders, the banks leap apart, and the amazed river recoils. But the den, Cacus' huge palace, lay open and revealed, and the depths of gloomy cavern were made manifest; even as though some force tearing earth apart should unlock the infernal house, and disclose the pallid realms abhorred of heaven, and deep down the monstrous gulf be descried where the ghosts flutter in the streaming daylight. On him then, surprised by unexpected light, shut in the rock's recesses and howling in strange fashion, Alcides from above hurls missiles and calls all his arms to aid, and presses hard on him with boughs and enormous millstones. And he, for none other escape from peril is left, vomits from this throat vast jets of smoke, wonderful to tell, and enwreathes his dwelling in blind gloom, blotting view from the eyes, while in the cave's depth night thickens with smoke-bursts in a darkness shot with fire. Alcides broke forth in anger, and with a bound hurled himself sheer amid the flames, where the smoke rolls billowing and voluminous, and the cloud surges black through the enormous den. Here, as Cacus in the darkness spouts forth his idle fires, he grasps and twines tight round him, till his eyes start out and his throat is drained of blood under the strangling pressure. Straightway the doors are torn open and the dark house laid plain; the stolen oxen and forsworn plunder are shewn forth to heaven, and the misshapen carcass dragged forward by the feet. Men cannot satisfy their soul with gazing on the terrible eyes, the monstrous face and shaggy bristling chest, and the throat with its quenched fires. Thenceforth this sacrifice is solemnised, and a younger generation have gladly kept the day; Potitius the inaugurator, and the Pinarian family, guardians of the rites of Hercules, have set in the grove this altar, which shall ever be called of us Most High, and shall be our highest evermore. Wherefore arise, O men, and for guerdon of that great achievement enwreathe your hair with leafy sprays, and stretch forth the cups in your hands; call on our common god and pour wine in good cheer.' As he ended, the twy-coloured poplar of Hercules hid his shaded hair with drooping twine of leafage, and the sacred goblet filled his hand. Speedily all pour glad libation on the board, and supplicate the gods.

—from Aeneid Bk. X

Study Questions:

1. What is being celebrated at the feast at which King Evander tells the story of Cacus?

2. Who was Vulcan? Do you think it appropriate that Vulcan fathered Cacus? Why or why not?

3. What does Cacus represent? Explain his physical characteristics and the description of his cave in view of this.

4. Who is Alcides and what did he do? What is the name he is better known by?

5. What is it that causes Alcides to turn his fury against Cacus? How does he conquer Cacus?

D. ROMAN NATURE MYTH

I sing of arms and the man who came of old, a fated wanderer, from the coasts of Troy to Italy and the shore of Lavinium; hard driven on land and on the deep by the violence of heaven, by reason of cruel Juno's unforgetful anger, and hard bestead in war also, ere he might found a city and carry his gods into Latium; from whom is the Latin race, the lords of Alba, and high-embattled Rome.

Muse, tell me why, for what attaint of her diety, or in what vexation, did the Queen of heaven urge on man excellent in goodness to circle through all those afflictions, to face all those toils? Is anger so fierce in celestial spirits?

There was a city of ancient days that Tyrian settlers dwelt in, Carthage, over against Italy and the Tiber mouths afar; plenteous of wealth, and most grim in the arts of war; wherein, they say, alone beyond all other lands had Juno her seat, and held Samos itself less dear. Here was her armour, here her chariot; even now, if fate permits, the goddess strives to nurture it for dominion over the nations. Nevertheless she had heard that a race was issuing of the blood of Troy, which sometime should overthrow her Tyrian fortress; from it should come a people, lord of lands and tyrannous in war, the destroyer of Libya: thus the Fates unrolled their volume. Fearful of that, the daughter of Saturn, the old war in her remembrance that she fought at Troy for her beloved Argos long ago--nor had the springs of her anger nor that bitter pain yet gone out of mind: deep stored in her soul lies the judgment of Paris, the insult of her slighted beauty, the hated race and the dignities of ravished Ganymede; fired by these also, she drove all over ocean the Trojan remnant left of the Greek host and merciless Achilles, and held them afar from Latium; and many a year were they wandering driven of fate around all the seas. Such work was it to found the Roman people.

Hardly out of sight of the land of Sicily did they set their sails joyously to sea, and upturned the salt foam with brazen prow, when Juno, the undying wound still deep in her heart, thus broke out alone:

"Am I then to abandon my baffled purpose, powerless to keep the Teucrian king from Italy? and because fate forbids me? I, who move queen among immortals, I sister and wife of Jove, wage warfare all these years with a single people; and is there any who still adores Juno's divinity, or will lay sacrifice with prayer on her altars?"

Such thoughts inly revolving in her fiery heart, the goddess reaches Aeolia, the home of storm-clouds, the land teeming with furious southern gales. Here in a dreary cavern Aeolus keeps under royal dominion and yokes in dungeon fetters the struggling winds and resounding storms. They with mighty moan rage indignant round their mountain barriers. In his lofty citadel Aeolus sits sceptred, assuages their temper and soothes their rage; else would they carry with them seas and lands, and the depth of heaven, and sweep them through space in their flying course. But fearful of this, the Lord omnipotent has hidden them in caverned gloom, and laid mountains high over them, and appointed them a ruler, who under a fixed covenant should know to strain and slacken the reins at command. To him now Juno spoke thus in suppliant accents:

"Aeolus—for thee has the father of gods and king of men given to lull and to lift the wind-blown waves—the race I hate sails the Tyrrhene sea, carrying Ilium and her conquered household-gods into Italy. Rouse thy winds to fury, and over-whelm and sink their hulls, or drive them asunder and strew ocean with their corpses. Mine are twice seven nymphs of passing loveliness, and Deiopea is most excellent in beauty of them all; her will I unite to thee in wedlock to be thine for ever; that for this thy service she may fulfil all her years at thy side, and make thee father of a beautiful race."

Aeolus thus returned: "Thine, O queen, the task to search out what thou wilt; for me it is right to do thy bidding. From thee I hold all this my realm, from thee my sceptre and Jove's grace; thou dost grant me to take my seat at the feasts of the gods, and makest me sovereign over clouds and storms."

Even with these words, turning his spear, he struck the side of the hollow hill, and the winds, as in banded array, pour where passage is given them, and cover earth with eddying blasts. East wind and south wind together, and the gusty south-wester, falling prone on the sea, stir it up from its lowest chambers, and roll vast billows to the shore. Behind rises shouting of men and creaking of cordage. In a moment clouds blot sky and daylight from the Teucrians' eye; black night broods over the deep. The heavens crash with thunder, and the air quivers with incessant flashes; all menaces them with instant death. Straighway Aeneas' frame grows unnerved and chill, and stretching either hand to heaven, he cries thus aloud: "Ah, thrice and four times happy they who found their doom in high-embattled Troy before their fathers' faces! Ah, son of Tydeus, bravest of the Grecian race, that I could not have fallen on the Ilian plains, and gasped out this my life beneath thine hand! where under the spear of Aeacides lies fierce Hector, lies mighty Sarpedon; where Simois so often caught and swirled beneath his wave shields and helmets and brave bodies of men."

As the cry leaves his lips, a gust of the shrill north strikes full on the sail and raises the waves up to heaven. The oars are snapped; the prow swings away and gives her side to the waves; down in a heap comes a broken mountain of water. These hang on the wave's ridge; to these the yawning billow shows ground amid the surge, where the tide churns with sand. Three ships the south wind catches and hurls on hidden rocks, rocks amid the waves which Italians call the Altars, a vast reef banking the sea. Three the east forces from the deep into shallows and quicksands, piteous to see, dashes on shoals and girdles with sandbank. One, wherein loyal Orontes and his Lycians rode, before his very eyes a huge sea descending strikes stern. The helmsman is dashed away and rolled forward headlong; her as she lies the billow sends spinning thrice round with it, and engulfs in the swift whirl. Scattered swimmers appear in the dreary eddy, armour of men, timbers and Trojan treasure amid the water. Now the stout ship of Ilioneus, now the ship of brave Achates, and the ship wherein Abas rode, and the ship wherein aged Aletes rode have yielded to the storm; the framework of their sides is broken; and they all let in the deadly stream through gaping leaks.

—Aeneid Bk. I

Study Questions:

1. Why has Aeneas left Troy? Where is he going? What great nation did he supposedly found?

2. What did the Fates decree that Juno resented, and why did she resent it?

3. Describe the power of the gods in relation to that of the Fates. Can the gods change what the Fates have decreed?

4. Name the injuries which cause Juno's rage against Aeneas and his company. They are only mentioned in the selection. Be able to elaborate on what they were.

5. What does Juno promise Aeolus if he will do her bidding; and what is it she wants him to do?

6. From Aeolus' answer to Juno what do you think his relationship to the gods is?

7. Describe and identify the natural phenomena that occur as a result of Aeolus' actions.

8. What does the description of the winds tell you about the way the Romans viewed Nature and their gods? Notice the human characteristics of the winds.

9. Why do you suppose Aeneas would have preferred death on the battlefield of Troy to death at sea? Consider this in connection with "Straightway Aeneas' frame grows unnerved and chill. . . ."

10. Juno sometimes represents memory and sometimes air. Do you think that in this selection she personifies either? If so explain her characteristics and actions in view of what you think she is.

11. Why is Aeneas described as "a fated wanderer"? Explain the role of the Fates in connection with this.

12. What is the picture of the world presented here—man's place in the world, man's relationship to the gods, the relationship of the gods to natural obstacles placed in man's path?

E. THE LADDER OF LOVE

(Diotima:) "For he who would proceed aright in this matter should begin in youth to visit beautiful forms; and first, if he be guided by his instructor aright, to love one such form only—out of that he should create fair thoughts; and soon he will of himself perceive that the beauty of one form is akin to the beauty of another; and then if beauty of form in general is his pursuit, how foolish would he be not to recognize that the beauty in every form is one and the same! And when he perceives this he will abate his violent love of the one, which he will despise and deem a small thing, and will become a lover of all beautiful forms; in the next stage he will consider that the beauty of the mind is more honorable than the beauty of the outward form. So that if a virtuous soul have but a little comeliness, he will be content to love and tend him, and will search out and bring to the birth thoughts which may improve the young, until he is compelled to contemplate and see the beauty of institutions and laws, and to understand that the beauty of them all is one family, and that personal beauty is a trifle; and after laws and institutions he will go on to the sciences, that he may see their beauty, being not like a servant in love with the beauty of one youth or man or institution, himself a slave mean and narrow-minded, but drawing towards and contemplating the vast sea of beauty, he will create many fair and noble thoughts and notions in boundless love of wisdom; until on that shore he grows and waxes strong, and at last the vision is revealed to him of a single science, which is the science of beauty everywhere. To this I will proceed; please to give me your very best attention:

"He who has been instructed thus far in the things of love, and who has learned to see the beautiful in due order and succession, when he comes towards the end will suddenly perceive a nature of wondrous beauty (and this, Socrates, is the final cause of all of our former toils)—a nature which in the first place is everlasting, not growing and decaying, or waxing and waning; secondly, not fair in one point of view and foul in another, or at one time or in one relation or at one place fair, at another time or in another relation or at another place foul, as if fair to some and foul to others, or in the likeness of face or hands or any other part of the bodily frame, or in any form of speech or knowledge, or existing in any other being, as for example, in an animal, or in heaven, or in earth, or in any other place; but beauty absolute, separate, simple, and everlasting, which without diminution and without increase, or any change, is imparted to the ever-growing and perishing beauties of all other things. He who from these ascending under the influence of true love, begins to perceive that beauty, is not far from the end. And the true order of going, or being led by another, to the things of love, is to begin from the beauties of earth and mount upwards for the sake of that other beauty, using these as steps only, and from one going on to two, and from two to all fair forms, and from fair forms to fair practices, and from fair practices to fair notions, until from fair notions he arrives at the notion of absolute beauty, and at last knows what the essence of beauty is.

"This, my dear Socrates," said the stranger of Mantineia, "is that life above all others which man should live, in the contemplation of beauty absolute; a beauty which if you once beheld, you would see not to be after the measure of gold, and garments, and fair boys and youths, whose presence now entrances you; and you and many a one would be content to live seeing them only and conversing with them without meat or drink, if that were possible--you only want to look at them and to be with them. But what if man had eyes to see the true beauty--the divine beauty, I mean, pure and clear and unalloyed, not clogged with the pollutions of mortality and all the colors and vanities of human life--thither looking, and holding converse with the true beauty simple and divine? Remember how in that communion only, beholding beauty with the eye of the mind, he will be enabled to bring forth, not images of beauty, but realities (for he has hold not of an image but of a reality), and bringing forth and nourishing true virtue to become the friend of God and be immortal, if mortal man may. Would that be an ignoble life?"

--from the last words of Diotima,
Plato's Symposium (Benjamin Jowett, tr.)

Study Questions:

1. Find out who Socrates was, and who Plato was. What relationship did they have to one another?

2. How does one arrive at the notion of absolute Beauty? Outline the steps Diotima gives.

3. Give your own examples of the beauty involved at each stage in the progression toward absolute Beauty.

4. What is absolute Beauty? What are its characteristics? What is the nature of its existence, e.g., does it exist in time and space?

5. Select something you think of as beautiful and explain how it can be "fair in one point of view and foul in another."

6. "Beauty in every form is one and the same." What does this mean? Consider why we call things beautiful. Do we have the same reasons for calling a horse beautiful as we do for calling a woman beautiful? We say a beautiful pitch (baseball), a beautiful painting, a beautiful car, beautiful music, a beautiful view (landscape), a beautiful punch, etc. Do we mean the same thing in each case?

7. Do you agree that "beauty in every form is one and the same"? Why or why not? Use examples to support your argument.

8. What is "reality" according to this selection? Do we experience it with our senses (i.e. do we see it with our eyes) or do we grasp it with our minds?

9. Explain the distinction that is being made in this selection between the "physical world" and the "real world."

10. Compare what is being said in this selection with Simone Weil's ". . .nothing short of the universe as a whole can with complete accuracy be called beautiful. All that is in the universe and is less than the universe can be called beautiful only if we extend the word beyond its strict limits and apply it to things that share indirectly in beauty, things that are imitations of it. All these secondary kinds of beauty are of infinite value as openings to universal beauty." What are the similarities? the differences? Reread the whole of the Simone Weil selection.

F. THE PIPER AT THE GATES OF DAWN

The Willow-Wren was twittering his thin little song, hidden himself in the dark selvedge of the river bank. Though it was past ten o'clock at night, the sky still clung to and retained some lingering skirts of light from the departed day; and the sullen heats of the torrid afternoon broke up and rolled away at the dispersing touch of the cool fingers of the short midsummer night. Mole lay stretched on the bank, still panting from the stress of the fierce day that had been cloudless from dawn to late sunset, and waited for his friend to return. He had been on the river with some companions, leaving the Water Rat free to keep an engagement of long standing with Otter; and he had come back to find the house dark and deserted, and no sign of Rat, who was doubtless keeping it up late with his old comrade. It was still too hot to think of staying indoors, so he lay on some cool dock-leaves, and thought over the past day and its doings, and how very good they all had been.

The Rat's light footfall was presently heard approaching over the parched grass. 'O, the blessed coolness!' he said, and sat down, gazing thoughtfully into the river, silent and pre-occupied.

'You stayed to supper, of course?' said the Mole presently.

'Simply had to,' said the Rat. 'They wouldn't hear of my going before. You know how kind they always are. And they made things as jolly for me as ever they could, right up to the moment I left. But I felt a brute all the time, as it was clear to me they were very unhappy, though they tried to hide it. Mole, I'm afraid they're in trouble. Little Portly is missing again; and you know what a lot his father thinks of him, though he never says much about it.'

'What, that child?' said the Mole lightly. 'Well, suppose he is; why worry about it? He's always straying off and getting lost, and turning up again; he's so adventurous. But no harm ever happens to him. Everybody hereabouts knows him and likes him, just as they do old Otter, and you may be sure some animal or other will come across him and bring him back again all right. Why, we've found him ourselves, miles from home, and quite self-possessed and cheerful!'

'Yes, but this time it's more serious,' said the Rat gravely. 'He's been missing for some days now, and the Otters have hunted everywhere, high and low, without finding the slightest trace. And they've asked every animal, too, for miles around, and no one knows anything about him. Otter's evidently more anxious than he'll admit. I got out of him that young Portly hasn't learnt to swim very well yet, and I can see he's thinking of the weir. There's a lot of water coming down still, considering the time of the year, and the place always had a fascination for the child. And then there are--well, traps and things--you know. Otter's not the fellow to be nervous about any son of his before it's time. And now he is nervous. When I left, he came out with me--said he wanted some air, and talked about stretching his legs. But I could see it wasn't that, so I drew him out and pumped him, and got it all from him at last. He was going to spend the night watching by the ford. You know the place where the old ford used to be, in by-gone days before they built the bridge?'

'I know it well,' said the Mole. 'But why should Otter choose to watch there?'

'Well, it seems that it was there he gave Portly his first swimming-lesson,' continued the Rat. 'From that shallow, gravelly spit near the bank. And it was there he used to teach him fishing, and there young Portly caught his first fish, of which he was so very proud. The child loved the spot, and Otter thinks that if he came wandering back from wherever he is--if he is anywhere by this time, poor little chap--he might make for the ford he was so fond of; or if he came across it he'd remember it well, and stop there and play, perhaps. So Otter goes there every night and watches--on the chance, you know, just on the chance!'

They were silent for a time, both thinking of the same thing--the lonely, heart-sore animal, crouched by the ford, watching and waiting, the long night through--on the chance.

'Well, well,' said the Rat presently, 'I suppose we ought to be thinking about turning in.' But he never offered to move.

'Rat,' said the Mole, 'I simply can't go and turn in, and go to sleep, and do nothing, even though there doesn't seem to be anything to be done. We'll get the boat out, and paddle up stream. The moon will be up in an hour or so, and then we will search as well as we can--anyhow, it will be better than going to bed and doing nothing.'

'Just what I was thinking myself,' said the Rat. 'It's not the sort of night for bed anyhow; and daybreak is not so very far off, and then we may pick up some news of him from early risers as we go along.'

They got the boat out, and the Rat took the sculls, paddling with caution. Out in mid-stream, there was a clear, narrow track that faintly reflected the sky; but wherever shadows fell on the water from bank, bush, or tree, they were as solid to all appearance as the banks themselves, and the Mole had to steer with judgment accordingly. Dark and deserted as it was, the night was full of small noises, song and chatter and rustling, telling of the busy little population who were up and about, plying their trades and vocations through the night till sunshine should fall on them at last and send them off to their well-earned repose. The water's own noises, too, were more apparent than by day, its gurglings and 'cloops' more unexpected and near at hand; and constantly they started at what seemed a sudden clear call from an actual articulate voice.

The line of the horizon was clear and hard against the sky, and in one particular quarter it showed black against a silvery climbing phosphorescence that grew and grew. At last, over the rim of the waiting earth the moon lifted with slow majesty till it swung clear of the horizon and rode off, free of moorings; and once more they began to see surfaces--meadows wide-spread, and quiet gardens, and the river itself from bank to bank, all softly disclosed, all washed clean of mystery and terror, all radiant again as by day, but with a difference that was tremendous. Their old haunts greeted them again in other raiment, as if they had slipped away and put on this pure new apparel and come quietly back, smiling as they shyly waited to see if they would be recognised again under it.

Fastening their boat to a willow, the friends landed in this silent, silver kingdom, and patiently explored the hedges, the hollow trees, the runnels and their little culverts, the ditches and dry water-ways. Embarking again and crossing over, they worked their way up the stream in this manner, while the moon, serene and detached in a cloudless sky, did what she could, though so far off, to help them in their quest; till her hour came and she sank earthwards reluctantly, and left them, and mystery once more held field and river.

Then a change began slowly to declare itself. The horizon became clearer, field and tree came more into sight, and somehow with a different look; the mystery began to drop away from them. A bird piped suddenly, and was still; and a light breeze sprang up and set the reeds and bulrushes rustling. Rat, who was in the stern of the boat, while Mole sculled, sat up suddenly and listened with a passionate intentness. Mole, who with gentle strokes was just keeping the boat moving while he scanned the banks with care, looked at him with curiosity.

'It's gone!' sighed the Rat, sinking back in his seat again. 'So beautiful and strange and new! Since it was to end so soon, I almost wish I had never heard it. For it has roused a longing in me that is pain, and nothing seems worth while but just to hear that sound once more and go on listening to it for ever. No!

There it is again!' he cried, alert once more. Entranced, he was silent for a long space, spell-bound.

'Now it passes on and I begin to lose it,' he said presently. 'O Mole! the beauty of it! The merry bubble and joy, the thin, clear, happy call of the distant piping! Such music I never dreamed of, and the call in it is stronger even than the music is sweet! Row on, Mole, row! For the music and the call must be for us.'

The Mole, greatly wondering, obeyed. 'I hear nothing myself,' he said, 'but the wind playing in the reeds and rushes and osiers.'

The Rat never answered, if indeed he heard. Rapt, transported, trembling, he was possessed in all his senses by this new divine thing that caught up his helpless soul and swung and dandled it, a powerless but happy infant in a strong sustaining grasp.

In silence Mole rowed steadily, and soon they came to a point where the river divided, a long backwater branching off to one side. With a slight movement of his head Rat, who had long dropped the rudder-lines, directed the rower to take the backwater. The creeping tide of light gained and gained, and now they could see the colour of the flowers that gemmed the water's edge.

'Clearer and nearer still,' cried the Rat joyously. 'Now you must surely hear it! Ah--at last--I see you do!'

Breathless and transfixed the Mole stopped rowing as the liquid run of that glad piping broke on him like a wave, caught him up, and possessed him utterly. He saw the tears on his comrade's cheeks, and bowed his head and understood. For a space they hung there, brushed by the purple loose-strife that fringed the bank; then the clear imperious summons that marched hand-in-hand with the intoxicating melody imposed its will on Mole, and mechanically he bent to his oars again. And the light grew steadily stronger, but no birds sang as they were wont to do at the approach of dawn; and but for the heavenly music all was marvellously still.

On either side of them, as they glided onwards, the rich meadow-grass seemed that morning of a freshness and a greenness unsurpassable. Never had they noticed the roses so vivid, the willow-herb so riotous, the meadow-sweet so odorous and pervading. Then the murmur of the approaching weir began to hold the air, and they felt a consciousness that they were nearing the end, whatever it might be, that surely awaited their expedition.

A wide half-circle of foam and glinting lights and shining shoulders of green water, the great weir closed the backwater from bank to bank, troubled all the quiet surface with twirling eddies and floating foam-streaks, and deadened all other sounds with its solemn and soothing rumble. In midmost of the stream, embraced in the weir's shimmering arm-spread, a small island lay anchored, fringed close with willow and silver birch and alder.

Reserved, shy, but full of significance, it hid whatever it might hold behind a veil, keeping it till the hour should come, and, with the hour, those who were called and chosen.

Slowly, but with no doubt or hesitation whatever, and in something of a solemn expectancy, the two animals passed through the broken, tumultuous water and moored their boat at the flowery margin of the island. In silence they landed, and pushed through the blossom and scented herbage and undergrowth that led up to the level ground, till they stood on a little lawn of a marvellous green, set round with Nature's own orchard-trees—crab-apple, wild cherry, and sloe.

'This is the place of my song-dream, the place the music played to me,' whispered the Rat, as if in a trance. 'Here, in this holy place, here if anywhere, surely we shall find Him!'

Then suddenly the Mole felt a great Awe fall upon him, an awe that turned his muscles to water, bowed his head, and rooted his feet to the ground. It was no panic terror—indeed he felt wonderfully at peace and happy—but it was an awe that smote and held him and, without seeing, he knew it could only mean that some august Presence was very, very near. With difficulty he turned to look for his friend, and saw him at his side cowed, stricken, and trembling violently. And still there was utter silence in the populous bird-haunted branches around them; and still the light grew and grew.

Perhaps he would never have dared to raise his eyes, but that, though the piping was now hushed, the call and the summons seemed still dominant and imperious. He might not refuse, were Death himself waiting to strike him instantly, once he had looked with mortal eye on things rightly kept hidden. Trembling he obeyed, and raised his humble head; and then, in that utter clearness of the imminent dawn, while Nature, flushed with fulness of incredible colour, seemed to hold her breath for the event, he looked in the very eyes of the Friend and Helper; saw the backward sweep of the curved horns, gleaming in the growing daylight; saw the stern, hooked nose between the kindly eyes that were looking down on them humourously, while the bearded mouth broke into a half-smile at the corners; saw the rippling muscles on the arm that lay across the broad chest, the long supply hand still holding the pan-pipes only just fallen away from the parted lips; saw the splendid curves of the shaggy limbs disposed in majestic ease on the sward; saw, last of all, nestling between his very hooves, sleeping soundly in entire peace and contentment, the little, round, podgy, childish form of the baby otter. All this he saw, for one moment breathless and intense, vivid on the morning sky; and still, as he looked, he lived; and still, as he lived, he wondered.

'Rat!' he found breath to whisper, shaking. 'Are you afraid?'

'Afraid?' murmured the Rat, his eyes shining with unutterable love. 'Afraid! Of *Him*? O never, never! And yet--and yet--O Mole, I am afraid'!

Then the two animals, crouching to the earth, bowed their heads and did worship.

Sudden and magnificent, the sun's broad golden disc showed itself over the horizon facing them; and the first rays, shooting across the level water-meadows, took the animals full in the eyes and dazzled them. When they were able to look once more, the Vision had vanished, and the air was full of the carol of birds that hailed the dawn.

As they stared blankly, in dumb misery deepening as they slowly realised all they had seen and all they had lost, a capricious little breeze, dancing up from the surface of the water, tossed the aspens, shook the dewy roses, and blew lightly and caressingly in their faces; and with its soft touch came instant oblivion. For this is the last best gift that the kindly demi-god is careful to bestow on those to whom he has revealed himself in their helping: the gift of forgetfulness. Lest the awful remembrance should remain and grow, and over-shadow mirth and pleasure, and the great haunting memory should spoil all the after-lives of little animals helped out of difficulties, in order that they should be happy and light-hearted as before.

Mole rubbed his eyes and stared at Rat, who was looking about him in a puzzled sort of way. 'I beg your pardon; what did you say, Rat?' he asked.

'I think I was only remarking,' said Rat slowly, 'that this was the right sort of place, and that here, if anywhere, we should find him.. And look! Why, there he is, the little fellow!' And with a cry of delight he ran towards the slumbering Portly.

But Mole stood still a moment, held in thought. As one wakened suddenly from a beautiful dream, who struggles to recall it, and can re-capture nothing but a dim sense of the beauty of it, the beauty! Till that, too, fades away in its turn, and the dreamer bitterly accepts the hard, cold waking and all its penalties; so Mole, after struggling with his memory for a brief space, shook his head sadly and followed the Rat.

Portly woke up with a joyous squeak, and wriggled with pleasure at the sight of his father's friends, who had played with him so often in past days. In a moment, however, his face grew blank, and he fell to hunting around in a circle with pleading whine. As a child that has fallen happily asleep in its nurse's arms, and wakes to find itself alone and laid in a strange place, and searches corners and cupboards, and runs from room to room, despair growing silently in its heart, even so Portly searched the island and searched, dogged and unwearying, till at last the black moment came for giving it up, and sitting down and crying bitterly.

The Mole ran quickly to comfort the little animal; but Rat, lingering, looked long and doubtfully at certain hoof-marks deep in the sward.

'Some--great--animal--has been here,' he murmured slowly and thoughtfully; and stood musing, musing; his mind strangely stirred.

'Come along, Rat!' called the Mole. 'Think of poor Otter, waiting up there by the ford!'

Portly had soon been comforted by the promise of a treat--a jaunt on the river in Mr. Rat's real boat; and the two animals conducted him to the water's side, placed him securely between them in the bottom of the boat, and paddled off down the backwater. The sun was fully up by now, and hot on them, birds sang lustily and without restraint, and flowers smiled and nodded from either bank, but somehow--so thought the animals--with less of richness and blaze of colour than they seemed to remember seeing quite recently somewhere--they wondered where.

The main river reached again, they turned the boat's head upstream, towards the point where they knew their friend was keeping his lonely vigil. As they drew near the familiar ford, the Mole took the boat in to the bank, and they lifted Portly out and set him on his legs on the tow-path, gave him his marching orders and a friendly farewell pat on the back, and shoved out into mid-stream. They watched the little animal as he waddled along the path contentedly and with importance; watched him till they saw his muzzle suddenly lift and his waddle break into a clumsy amble as he quickened his pace with shrill whines and wriggles of recognition. Looking up the river, they could see Otter start up, tense and rigid, from out of the shallows where he crouched in dumb patience, and could hear his amazed and joyous bark as he bounded up through the osiers on to the path. Then the Mole, with a strong pull on one oar, swung the boat round and let the full stream bear them down again whither it would, their quest now happily ended.

'I feel strangely tired, Rat,' said the Mole, leaning wearily over his oars as the boat drifted. 'It's being up all night, you'll say, perhaps; but that's nothing. We do as much half the nights of the week, at this time of the year. No; I feel as if I had been through something very exciting and rather terrible, and it was just over; and yet nothing particular has happened.'

'Or something very surprising and splendid and beautiful,' murmured the Rat, leaning back and closing his eyes. 'I feel just as you do, Mole; simply dead tired, though not body-tired. It's lucky we've got the stream with us, to take us home. Isn't it jolly to feel the sun again, soaking into one's bones! And hark to the wind playing in the reeds!'

'It's like music--far away music,' said the Mole nodding drowsily.

'So I was thinking,' murmured the Rat, dreamful and languid. 'Dance-music—the lilting sort that runs on without a stop—but with words in it, too—it passes into words and out of them again—I catch them at intervals—then it is dance-music once more, and then nothing but the reeds' soft thin whispering.'

'You hear better than I,' said the Mole sadly. 'I cannot catch the words.'

'Let me try and give you them,' said the Rat softly, his eyes still closed. 'Now it is turning into words again--faint but clear—Lest the awe should dwell—And turn your frolic to fret--You shall look on my power at the helping hour—But then you shall forget! Now the reeds take it up—forget, forget, they sigh, and it dies away in a rustle and a whisper. Then the voice returns--

'Lest limbs be reddened and rent—I spring the trap that is set--As I loose the snare you may glimpse me there—For surely you shall forget! Row nearer, Mole, nearer to the reeds! It is hard to catch, and grows each minute fainter.

'Helper and healer, I cheer—Small waifs in the woodland wet—Strays I find in it, wounds I bind in it—Bidding them all forget! Nearer, Mole, nearer! No, it is no good; the song has died away into reed-talk.'

'But what do the words mean?' asked the wondering Mole.

'That I do not know,' said the Rat simply. 'I passed them on to you as they reached me. Ah! now they return again, and this time full and clear! This time, at last, it is the real, the unmistakable thing, simple—passionate--perfect——'

'Well, let's have it, then,' said the Mole, after he had waited patiently for a few minutes, half-dozing in the hot sun.

But no answer came. He looked, and understood the silence. With a smile of much happiness on his face, and something of a listening look still lingering there, the weary Rat was fast asleep.

Kenneth Grahame, The Wind in the Willows

Study Questions:

1. To what extent are the characters animals and to what extent do they give a picture of human life in animal disguise?

2. Who is "the piper at the Gates of Dawn" and how do the animals feel about him?

3. Describe the feelings Rat and Mole have in making their trip up the river.

4. What are the attitudes toward Nature expressed by this selection? Compare these with those expressed in other selections in this section and with those of the American Indian section. Give the similarities and differences.

5. Why do you think the book this was taken from was entitled The Wind in The Willows? From this selection what do you think the wind in the willows is?

Discussion: Composition:

1. In an essay compare classical myth to Indian myth. Note the similarities and the differences. Use specific examples from the selections to support your generalizations.

2. Compose a myth in which you personify some aspect of nature or some natural phenomena.

3. Write a short story in which you draw on the classical tradition to present a picture of nature. Make direct use of themes, characters, or stories from classical mythology and adapt them to your purpose.

4. Write an essay in which you either support or object to Plato's concept of "absolute Beauty." Construct examples which will support the position you take.

IV. THE HEBRAIC_CHRISTIAN TRADITION

THE CREATION
A Negro Sermon
by
James Weldon Johnson

Study Questions:

1. Compare this with the Indian creation myths and with the account in Genesis. What are the similarities and differences which are evident in these accounts?

2. Does man occupy the same spot in Nature in all these accounts? If not explain how they differ in this respect.

3. What is man's relationship to God in these accounts? Explain the similarities and the differences.

B. The PSALMS

PSALM 8

O LORD our Lord, how excellent
is thy name in all the earth!
who hast set thy glory above the heavens.

2. Out of the mouth of babes
and sucklings hast thou ordained
strength because of thine enemies,
that thou mightest still the enemy
and the avenger.

3. When I consider thy heavens,
the work of thy fingers, the moon and
the stars, which thou hast ordained;

4. What is man, that thou art mindful of him?
and the son of man, that thou visitest him?

5. For thou hast made him a little
lower than the angels, and hast
crowned him with glory and honour.

6. Thou madest him to have dominion
over the works of thy hands;
thou hast put all *things* under his
feet:

7. All sheep and oxen, yea, and the
beasts of the field;

8. The fowl of the air, and the fish of
the sea, *and whatsoever* passeth through
the paths of the seas.

9. O LORD our Lord, how excellent
is thy name in all the earth!

King James Bible

Study Questions:

1. Explain how praise "out of the mouth of babes and sucklings" can silence the wicked man. Is it what the child actually says, his innocence and purity, or is it that God's glory is confessed even by the lisping tongues of children--that all things that exist in some way manifest the glory of God?

2. What is it that perfects the praise of babes and sucklings--gives it the strength to rebuke a sinner?

3. Explain how the Psalm expresses man's insignificance from one point of view, and his greatness from another point of view? Does man's position in each case give proof of the glory of God?

4. "Thou madest him [man] to have dominion over the works of Thy hands; Thou has put all things under his feet." Do you think the Psalmist is describing man's actual condition in the time he is writing (remember this is the Old Testament); or is it the ideal--man's original condition as created in the image of God

before he was marred and broken by the fall; or do you think it is prophetic: man as what he shall be--redeemed and restored in the second Adam to his rightful supremacy?

5. I have of late--but wherefore I know not--lost all my mirth, forgone all custom of exercises, and indeed it goes so heavily with my disposition that this goodly frame the earth seems to me a sterile promantory. This most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire--why, it appears no other thing to me than a foul and pestilent congregation of vapors. What a piece of work is a man! How noble in reason' How infinite in faculty! In form and moving how express and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world! The paragon of animals! And yet, to me, what is this quintessence of dust?

Hamlet Act II, sc. ii, 306-320

Compare Hamlet's speech with Psalm 8. Is the speech a rejection of the position taken by the Psalmist? Explain how Hamlet's attitude toward nature and toward man's place in nature differs from that of the Psalmist. What do you think leads Hamlet to take this position or (if you have not read the play) what, in your opinion, would lead any man to take this position?

PSALM 18

1 Unto the end, a psalm for David.

2 The heavens shew forth the glory of God: the firmament declareth the work of his hands.

3 Day to day uttereth speech: and night to night sheweth knowledge.

4 There are no speeches nor languages, where their voices are not heard.

5 Their sound hath gone forth into all the earth: and their words unto the ends of the world.

6 He hath set his tabernacle in the sun: and he, as a bridegroom coming out of his bridechamber,

Hath rejoiced as a giant to run the way.

7 His going out is from the end of heaven,

And his circuit even to the end thereof: and there is not one that can hide himself from his heat.

8 The law of the Lord is unspotted, converting souls: the testimony of the Lord is faithful, giving wisdom to little ones.

9 The justices of the Lord are right, rejoicing hearts: the commandment of the Lord is lightsome, enlightening the eyes.

10 The fear of the Lord is holy, enduring for ever and ever: the judgments of the Lord are true, justified in themselves.

11 More to be desired than gold and many precious stones: and sweeter than honey and the honeycomb.

12 For thy servant keepeth them: and in keeping them there is a great reward.

13 Who can understand sins? For my secret ones cleanse me, O Lord: 14 and from those of others spare thy servant.

If they shall have no dominion over me, then shall I be without spot: and I shall be cleansed from the greatest sin.

15 And the words of my mouth shall be such as may please: and the meditation of my heart always in thy sight.

O Lord, my helper, and my redeemer.

Douay Bible

Study Questions:

1. "Day to day uttereth speech" of what, "and night to night sheweth knowledge" of what?

2. Compare the way words like "speech", "sound" and "words" are used in verse three and verse five with the way "speeches" and "languages" are used in verse four. Is there a difference in meaning? Explain.

3. *What* is "more to be desired than gold and precious stones: and sweeter than honey and the honeycomb"?

4. What are the two means by which God reveals himself that the Psalmist contrasts? Does the Psalmist see either as the clearer and better witness of the glory of God?

5. What is man's relationship to God as presented by the two major themes in the Psalm? Is God separate from His glory manifested in the natural world; in other words are God and nature one? Is the proper relationship of man to God, and the nature of God himself, made known to man better by nature or by God's word? Explain your answer.

PSALM 104

Bless the LORD, O my soul. O
LORD my God, thou art very
great; thou art clothed with honour
and majesty.

2 Who coverest *thyself* with light as
with a garment: who stretchest out
the heavens like a curtain:

3 Who layeth the beams of his
chambers in the waters: who maketh
the clouds his chariot: who walketh
upon the wings of the wind:

4 Who maketh his angels spirits;
his ministers a flaming fire:

5 *Who* laid the foundations of the
earth, *that* it should not be removed
for ever.

6 Thou coverest it with the deep
as *with* a garment: the waters stood
above the mountains.

7 At thy rebuke they fled; at the voice
of thy thunder they hasted away.

8 They go up by the mountains; they go down by the valleys unto the place which thou hast founded for them.

9 Thou hast set a bound that they may not pass over; that they turn not again to cover the earth.

10 He sendeth the springs into the valleys, which run among the hills.

11 They give drink to every beast of the field: the wild asses quench their thirst.

12 By them shall the fowls of the heaven have their habitation, which sing among the branches.

13 He watereth the hills from his chambers: the earth is satisfied with the fruit of thy works.

14 He causeth the grass to grow for the cattle, and herb for the service of man: that he may bring forth food out of the earth;

15 And wine that maketh glad the heart of man, and oil to make his face to shine, and bread which strengtheneth man's heart.

16 The trees of the LORD are full of sap; the cedars of Lebanon, which he hath planted;

17 Where the birds make their nests: as for the stork, the fir trees are her house.

18 The high hills are a refuge for the wild goats; and the rocks for the conies.

19 He appointed the moon for seasons: the sun knoweth his going down.

20 Thou makest darkness, and it is night: wherein all the beasts of the forest do creep forth.

21 The young lions roar after their prey, and seek their meat from God.

22 The sun ariseth, they gather themselves together, and lay them down in their dens.

23 Man goeth forth unto his work and to his labour until the evening.

24 O LORD, how manifold are thy works! in wisdom hast thou made them all: the earth is full of thy riches.

King James Bible

Study Questions:

1. Who or what does the word "they" in verse seven, eight, and nine refer to?

2. What is the major theme of this Psalm? Compare it with the first chapter of Genesis. How does it differ from Genesis in spirit?

3. According to this Psalm is God's role simply that of creator, or is He involved in the continuing operation of the world?

C. ST. MATTHEW

Chapter 6

24 No man can serve two masters. For either he will hate the one and love the other; or he will sustain the one and despise the other. You cannot serve God and mammon.

25 Therefore, I say to you, be not solicitous for your life, what you shall eat, nor for your body, what you shall put on. Is not the life more than the meat and the body more than the raiment?

26 Behold the birds of the air for they neither sow, nor do they reap nor gather into barns· and your heavenly Father feedeth them. Are not you of much more value than they?

27 And which of you by taking
thought can add to his stature one
cubit?

28 And for raiment why are you
solicitous? Consider the lilies of
the field, how they grow; they
labour not, neither do they spin.

29 But I say to you that not
even Solomon in all his glory was
arrayed as one of these.

30 And, if the grass of the field,
which is to-day and to-morrow is
cast into the oven, God doth so
clothe; how much more you, O ye
of little faith?

31 Be not solicitous therefore,
saying: What shall we eat; or,
What shall we drink; or, Wherewith
shall we be clothed?

32 For after all these things do the heathens seek.
For your
Father knoweth that you have
need of all these things.

33 Seek ye therefore first the
kingdom of God and his justice;
and all these things shall be added
unto you.

34 Be not therefore solicitous
for to-morrow; for the morrow
will be solicitous for itself. Sufficient
for the day is the evil thereof.

Douay Bible

Study Questions:

1. Explain how nature serves as an illustration of the teachings of Christ. Give other examples from the Bible or religious literature where Nature is used in the same way.

2. How would you go about following this advice in your own life? Construct situations which would allow meaningful application of the advice.

D. THE CANTICLE OF THE SUN

St. Francis of Assisi

Here being the praises of the creatures which the Blessed Francis made to the praise and honour of God while he was ill at St. Damian's:

Most high, omnipotent, good Lord,
Praise, glory, and honour and benediction all, are Thine.
To Thee alone do they belong, most High,
And there is no man fit to mention Thee.

Praise be to Thee, my Lord, with all Thy creatures,
Especially to my worshipful brother sun,
The which lights up the day, and through him dost Thou brightness give;
And beautiful is he and radiant with splendour great;
Of Thee, most High, signification gives.

Praised be my Lord, for sister moon and for the stars,
In heaven Thou hast formed them clear and precious and fair.

Praised be my Lord for brother wind
And for the air and clouds and fair and every kind of weather.
By the which Thou givest to Thy creatures nourishment.

Praised be my Lord for sister water,
The which is greatly helpful and humble and precious and pure.

Praised be my Lord for brother fire,
By the which Thou listest up the dark.
And fair is he and gay and mighty and strong.

Praised be my Lord for our sister, mother earth,
The which sustains and keeps us
And brings forth diverse fruits with grass and flowers bright.

Praised be my Lord for those who for Thy love forgive
And weakness bear and tribulation.
Blessed those who shall in peace endure,
And by Thee, most High, shall they be crowned.

Praised be my Lord for our sister, the bodily death,
From the which no living man can flee.
Woe to them who die in mortal sin;
Blessed those who shall find themselves in Thy most holy will,
For the second death shall do them no ill.

Praise ye and bless ye my Lord, and give Him thanks,
And be subject unto Him with great humility.

From The Writings of Saint Francis of Assisi, trans. Father P. Robinson (Philadelphia: Dolphin Press, 1906).

Study Questions:

1. Why does St. Francis call all kinds of things in nature "brother" and "sister"?

2. Could the author of the Psalms have done and said the same thing? Could Hamlet?

3. Could the authors of Indian and Greek myths? Would they perhaps have had different reasons for saying "brother" and "sister" to the fire and earth and firmament?

E. MEDIEVAL VIEW

The glory of the Creator who moves all things that exist, moves through all things that exist, a glory more glorious in some regions of what exists and less in others. And all things, wherever they rest in the universe, are orderly in themselves and between themselves, and the order which they possess is the order given them by God, an order making them like to God. When men look upon this order, they see the signet mark made by God's eternal power . ..within His order all things natural direct themselves--are directed by God--either closer to God, their source, or less close to Him, according to their natures. They move over the ocean of things that exist to parts of the universe, near to or away from God, each one with an assigned sense of what its course should be...And the Prividential God who rules this wonderful order sits in stillness at the center of the great revolving spheres and from His stillness does the swiftness come.

And I turned and saw this order and I saw its Source. I saw a point of light so bright that it would blind the eye that saw it ....and around this Point there whirled a ring of fire that moved so fast that it went faster than the fastest thing on earth and around these rings were other rings, the planets and the stars so moved by the Point which was God.

And the ring of celestial bodies which was least removed from the still point glowed with finest fire....And Beatrice [Dante's guide through nature to God] said "The heavens hang by that still point of light, and all things are moved by that circle closest to the point of light and the movement of that ring of stars is made so swift by the fire of the love which it and those stars feel for the Point of fire which made them."

And when I fixed by glance on the eternal light (which was the point), I looked so deeply that my look was lost in looking. I saw in the fire whose flames have not been penetrated to their center as it were the leaves of a book, the book of the universe bound into one volume by God, the essential elements and the accidental elements and their ways of being, merged into one, as if one single fire. And in that fire I seemed to see the Form that melts and moulds the whole world....And there I saw all Good that man ever seeks, perfect and complete... And to my mind His glory sprang like a fighter, and what my mind wanted and did not have came to it like this: "Flash." And the imagination cannot now remake that flash but like a wheel whose turning turns unjarred, my desire and will turned, steady and unjarred, so turned to the movement of the Love that moves the sun and the other stars.

—Paraphrased from Dante's Divine Comedy, The Paradise

Study Questions:

1. In what manner id God's glory manifest in all things that exist? What is "the signet mark made by God's eternal power"?

2. What is the metaphor Dante uses for God? Why do you suppose he describes God in this way?

3. "...and from His stillness does the swiftness come," Explain how this can be. Can you think of any analogous situations? What is the importance of this idea?

4. How does Dante (as poet) explain the motion of the spheres in this passage; in other words, what is it that causes the motion?

5. Explain why Dante calls the universe a book. What is it that one can "read" in this "book"?

F. LOVE OF THE ORDER OF THE WORLD

Study Questions:

1. "Each man imagines he is situation in the center of the world." What does this mean? Consider the way you look at the things that happen around you: when you meet someone you like--"What does he think of me?"; when you read a book--"I have thought the same thing."; when you attend something you feel is important--"Did I make a good impression?"; when something out of the ordinary happens--"How will this affect me?"; when someone dear to you dies--"I will never see him again."

2. Think of the difference between the way you look at a world crisis and the way you look at your own personal crises. Which is more important to you and which is more real?

3. Explain why and how there is an "intimate connection between our sense of value and our sense of being." Think of the way you judge people. Can you consider someone "a good person" if you know they don't like you? Are you as shocked when you do something you always considered wrong as when you hear someone else did the same thing?

4. Explain how an individual falsifies the idea of time. Consider the way you think of time.

5. "We live in a world of unreality and dreams." What then constitutes "reality" to Simone Weil?

6. What is the function of love in Simone Weil's opinion? Explain her distinction between self-love and love.

7. Why does Simone Weil say that the life of St. Francis was "perfect poetry in action?" What is it about the way he lived that so impresses her?

8. Explain what Simone Weil means when she says that heaven is too easy to love, that we run the risk of loving a fiction under this name. Think of what heaven was to you when you were a child. Think of what it is to you now.

9. "If the love of the fiction is strong enough it makes all virtue easy, but at the same time of little value." Explain what she means here. Think of the times it was easy for you to be virtuous and the times it was very difficult to be virtuous. What made the difference?

10. How does this world (including the people in it) offer resistance to love? Does the concept of Providence have anything to do with what Simone Weil is saying?

11. Explain why Simone Weil uses the metaphor of "country" for this world. What point is she making in refering to Ulysses?

12. Compare Simone Weil's ideas on love and order in the universe with Plato's Ladder of Love. What is the great difference in their views?"

Discussion - Composition:

1. "The individual feels the futility of human desires and aims and the sublimity and marvelous order which reveal themselves both in nature and in the world of thought. Individual existence impresses him as a sort of prison, and he wants to experience the universe as a single significant whole. The beginnings of cosmic religious feeling already appear at an early stage of development, e.g., in many of the Psalms of David and in some of the Prophets." Einstein, ideas and opinions.

Do you agree or disagree (using the Psalms you have read as a basis) that the Psalms exhibit the "cosmic religious feeling"? Write an essay taking either position. Be sure to define what Einstein means by "cosmic religion," how cosmic religion views nature, and how the Psalms view nature. Discuss whether or not the Psalmists exhibit the feelings that Einstein attributes to one who has "cosmic religion."

2. Write an essay using Saint Francis' "The Canticle of the Sun" to explain and illustrate Simone Weil's statement: "The example of Saint Francis shows how great a place the beauty of the world can have in Christian thought. Not only is his actual poem perfect poetry, but all his life was perfect poetry in action." Discuss the attitudes Saint Francis exhibits toward man, God and Nature in his poem. Compare these with the attitudes Simone Weil exhibits in her essay.

3. Compare the view of Simone Weil (use both selections written by her) with those of Plato on the order of the universe and the meaning of this order. Carefully define the position each takes, and point out where they are alike and where they differ.

OR Do the same thing with Dante and Einstein.

4. Compare the Hebraic-Christian tradition with the Classical tradition in the following aspects: the way the universe is constructed--the principles on which it operates; the nature of human-divine relationships; man's place in the universe and his duties and responsibilities; and the character of the group--its values and its ideal conception of behavior.

V. THE AGE OF REASON

The Eighteenth Century has come to be known as "The Age of Reason." It was a time characterized by a faith, sometimes superficial, in order, clarity, and common sense--by belief in the possible rationality of man and the susceptibility of his universe to scientific understanding. The writers and philosophers of this period attempted to demonstrate and explain the order and rationality of the universe. A prominent religious movement was deism--a belief in the existence of God on the evidence of reason and nature only, a rejection of supernatural revelation.

The following selections present such "rational" arguments for the existence of God which elicit the support of nature and the order of the universe in their behalf. The student should carefully note the form the argument takes, and attempt to determine on what the success of the argument depends. In other words, what must the reader first accept if he is going to accept "the argument from design" as a valid proof for the existence of God and a valid view of nature?

A. Berkeley's Principles of Human Knowledge

It is evident to every one that those things which are called the Works of Nature, are not produced by, or dependent on the wills of men. There is therefore some other Spirit that causes them; since it is repugnant that they should subsist by themselves. But, if we attentively consider the constant regularity, order, and concentration of natural things, the surprising magnificance, beauty and perfection of the larger, and the exquisite contrivance of the smaller parts of the creation, together with the exact harmony and correspondence of the whole, but above all the never-enough-admired laws of pain and pleasure, and the instincts or natural inclinations, appetites, and passions of animals;--I say if we consider all these things, and at the same time attend to the meaning and import of the attributes One, Eternal, Infinitely Wise, Good, and Perfect, we shall clearly perceive that they belong to the aforesaid Spirit, 'who works all in all' and 'by whom all things consist.'

147. Hence, it is evident that God is known as certainly and immediately as any other mind or spirit whatsoever, distinct from ourselves. We may even assert that the existence of God is far more evidently perceived than the existence of men; because the effects of Nature are infinitely more numerous and considerable than those ascribed to human agents. There is not any one mark that denotes a man, or effect produced by him, which does not more strongly evince the being of the Spirit who is the Author of Nature. For it is evident that, in affecting other persons, the will of man hath no other object than barely the motion of the limbs of his body; but that such a motion should be attended by, or excite any idea in the mind of another, depends wholly on the will of the Creator. He alone it is who, 'upholding all things by the word of His power,' maintains that intercourse between spirits whereby they are able to perceive the existence of each other. And yet this pure and clear Light which enlightens everyone is itself invisible [to the greatest part of mankind].

from Berkeley Essay, Principles, Dialogues ed. Mary Whiton Calkins (pp. 209-210). Copyright 1929 Charles Scribner's Sons

B. Natural Theology

In crossing a heath, suppose I pitched my foot against a stone, and were asked how the stone came to be there, I might possibly answer, that, for any thing I knew to the contrary, it had lain there for ever; nor would it, perhaps, be very easy to show the absurdity of this answer. But suppose I had found a watch upon the ground, and it should be inquired how the watch happened to be in that place, I should hardly think of the answer which I had before given,--that, for any thing I knew, the watch might have always been there. Yet why should not this answer serve for the watch as well as for the stone? Why is it not as admissible in the second case as in the first? For this reason, and for no other, viz., that, when we come to inspect the watch, we perceive (what we could not discover in the stone) that its several parts are framed and put together for a purpose, e.g., that they are so formed and adjusted as to produce motion, and that motion so regulated as to point out the hour of the day; that, if the different parts had been differently shaped from what they are, of a different size from what they are, or placed after any other manner, or in any other order than that in which they are placed, either no motion at all would have been carried on in the machine, or none which would have answered the use that is now served by it.....This mechanism being observed, (it requires indeed an examination of the instrument, and perhaps some previous knowledge of the subject, to perceive and understand it; but, being once, as we have said, observed and understood,) the inference, we think, is inevitable, that the watch must have had a maker: that there must have existed, at some time, and at some place or other, an artificer or artificers who formed it for the purpose which we find it actually to answer; who comprehended its construction, and designed its use.

Nor would it, I apprehend, weaken the conclusion, that we had never seen a watch made; that we had never known an artist capable of making one; that we were altogether incapable of executing such a piece of workmanship ourselves, or of understanding in what manner it was performed; all this being no more than what is true of some exquisite remains of ancient art, of some lost arts, and, to the generality of mankind, of the more curious production of modern manufacture. Does one man in a million know how oval frames are turned? Ignorance of this kind exalts our opinion of the unseen and unknown artist's skill, if he be unseen and unknown, but raises no doubt in our minds of the existence and agency of such an artist, at some former time, and in some place or other. Nor can I perceive that it varies at all the inference, whether the question arise concerning a human agent, or concerning an agent of a different species, or an agent possessing, in some respects, a different nature.

Neither, secondly, would it invalidate our conclusion, that the watch sometimes went wrong, or that it seldom went exactly right. The purpose of the machinery, the design, and the designer, might be evident, and, in the case supposed, would be evident, in whatever way we accounted for the irregularity of the movement, or whether we could account for it or not. It is not necessary that a machine be perfect, in order to show with what design it was made: still less necessary, where the only question is whether it were made with any design at all.

(pp. 49-52)

C. Hume

David Hume Dialogues Concerning Natural Religion Part II, p. 17
Ed. by Henry D. Aiken
Copyright 1948, Hafner Publishing Company, New York

Look round the world, contemplate the whole and every part of it: you will find it to be nothing but one great machine, subdivided into an infinite number of lesser machines, which again admit of subdivisions to a degree beyond what human senses and faculties can trace and explain. All these various machines, and even their most minute parts, are adjusted to each other with an accuracy which ravishes into admiration all men who have ever contemplated them. The curious adapting of means to ends, throughout all nature, resembles exactly, though it much exceeds, the productions of human contrivance—of human design, thought, wisdom, and intelligence. Since therefore the effects resemble each other, we are led to infer, by all the rules of analogy, that the causes also resemble, and that the Author of nature is somewhat similar to the mind of man, though possessed of much larger faculties, proportioned to the grandeur of the work which he has executed. By this argument a posteriori, and by this argument alone, do we prove at once the existence of a Deity and his similarity to human mind and intelligence.

[We could imagine a watch which was made by another watch in the same way that members of the plant and animal kingdom are sired by their parents.] Though it be now no longer probable that the individual watch which our observer has found was made immediately by the hand of an artificer, yet doth not this alteration in anywise affect the inference, that an artificer had been originally employed and concerned in the production. The argument from design remains as it was. Marks of design and contrivance are no more accounted for now than they were before. No answer is given to this question, by telling us that a preceding watch produced it. There cannot be design without a designer; contrivance without a contriver; order without choice; arrangement, without any thing capable of arranging; subserviency and relation to a purpose, without that which could intend a purpose; means suitable to an end, and executing their office in accomplishing that end, without the end ever having been contemplated, or the means accommodated to it. Arrangement, disposition of parts, subservience of means to an end, relation of instruments to a use, imply the presence of intelligence and mind. No one, therefore, can rationally believe, that the insensible, inanimate watch, from which the watch before us issued, was the proper cause of the mechanism we so much admire in it;—could be truly said to have constructed the instrument, disposed its parts, assigned their office, determined their order, action, and mutual dependency, combined their several motions into one result, and that also a result connected with the utilities of other beings. All these properties, therefore, are as much unaccounted for as they were before.

Nor is any thing gained by running the difficulty further back, i.e., by supposing the watch before us to have been produced from another watch, that from a former, and so on indefinitely. Our going back ever so far, brings us no nearer to the least degree of satisfaction upon the subject. Contrivance is still unaccounted for. We still want a contriver. A designing mind is neither supplied by this supposition, nor dispensed with. If the difficulty were diminished, the further we went back, by going back indefinitely we might exhaust it. And this is the only case to which this sort of reasoning applies. Where there is a tendency, or, as we increase the number of terms, a continual approach towards a limit, there, by supposing the number of terms to be what is called infinite, we may conceive the limit to be attained; but where there is no such tendency or approach, nothing is effected by lengthening the series. There is no difference, as to the point in question, (whatever there may be as to many points,) between one series and another; between a series which is finite, and a series which is infinite. Contrivance must have had a contriver; design, a designer; whether the machine immediately proceeded from another machine or not. That circumstance alters not the case. That other machine may, in like manner, have proceeded from a former machine: nor does that alter the case; the contrivance must have had a contriver. That former one from one preceding it: no alteration still; a contriver is still necessary. No tendency is perceived, no approach towards a diminution of this necessity. It is the same with any and every succession of these machines; an succession of ten, of a hundred, of a thousand; with one series, as with another; a series which is finite, as with a series which is infinite. In whatever other respects they may differ, in this they do not. In all, equally, contrivance and design are unaccounted for.

The question is not, simply, How came the first watch into existence? which question, it may be pretended, is done away by supposing the series of watches thus produced from one another to have been infinite, and consequently to have had no such *first*, for which it was necessary to provide a cause. This, perhaps, would have been nearly the state of the question, if nothing had been before us but an unorganized, unmechanized substance, without mark or indication of contrivance. It might be difficult to show that such substance could not have existed from eternity, either in succession (if it were possible, which I think it is not, for unorganized bodies to spring from one another,) or by individual perpetuity. But that is not the question now. To suppose it to be so, is to suppose that it made no difference whether he had found a watch or a stone. As it is, the metaphysics of that question have no place: for, in the watch which we are examining, are seen contrivance, design; an end, a purpose; means for the end, adaptation to the purpose. And the question, which irresistibly presses upon our thoughts, is, Whence this contrivance and design?

(pp. 55-58)

[Paley then goes on to display, in infinite detail, marks of contrivance or design in Nature.] Contrivance, if established, appears to me to prove every thing which we wish to prove. Amongst other things, it proves the *personality* of the Deity, as distinguished from what is sometimes called Nature, sometimes called a principle: which terms, in the mouths of those who use them philosophically, seem to be intended, to admit and to express an efficacy, but to exclude and to deny a personal agent. Now that which can contrive, which can design, must be a person. These capacities constitute personality, for they imply consciousness and thought. They require that which can perceive an end or purpose; as well as the power of providing means, and directing them to their end. They require a centre in which perceptions unite, and from which volitions flow; which is mind; and in whatever a mind resides, is a person. . ..

(p. 97)

. . .Wherever we see marks of contrivance, we are led for its cause to an *intelligent* author. And this transition of the understanding is founded upon uniform experience. We see intelligence constantly contriving; that is, we see intelligence constantly producing effects, marked and distinguished by certain properties; not certain particular properties, but by a kind and class of properties, such as relation to an end, relation of parts to one another, and to a common purpose. We see, wherever we are witnesses to the actual formation of things, nothing except intelligence producing effects so marked and distinguished. Furnished with this experience, we view the productions of nature. We observe *them* also marked and distinguished in the same manner. We wish to account for their origin. Our experience suggests a cause perfectly adequate to this account. No experience, no single instance or example, can be offered in favor of any other. In like manner, and upon the same foundation, (which in truth is that of experience,) we conclude that the works of Nature proceed from intelligence and design: because, in the properties of relation to a purpose, subserviency to a use, they resemble what intelligence and design are constantly producing, and what nothing except intelligence and design ever produce at all. Of every argument, which would raise a question as to the safety of this reasoning, it may be observed, that if such argument be listened to, it leads to the inference, not only that the present order of nature is insufficient to prove the existence of an intelligent Creator, but that no imaginable order would be sufficient to prove it; that no contrivance, were it ever so mechanical, ever so precise, ever so clear, ever so perfectly like those which we ourselves employ, would support this conclusion--a doctrine, to which I conceive no sound mind can assent. . ..

There may be many second causes, and many courses of second causes, one behind another, between what we observe of Nature, and the Deity; but there must be intelligence somewhere: there must be more in Nature than what we see; and, amongst the things unseen, there must be an intelligent, designing author. The philosopher beholds with astonishment the production of things around him. Unconscious particles of matter take their stations, and severally range themselves in an order so as to become collectively plants or animals, i.e., organized bodies, with parts bearing strict and evident relation to one another, and to the utility of the whole: and it should seem, that these particles could not move in any other way than as they do; for they testify not the smallest sign of choice, or liberty, or discretion. There may be particular intelligent beings, guiding these motions in each case: or they may be the result of trains of mechanical dispositions, fixed beforehand by an intelligent appointment, and kept in action by a power at the centre. But, in either case, there must be intelligence.

(pp. 103-104)
—from Paley's Natural Theology

Study Questions:

1. Explain the form that the argument in these selections takes. How does nature fit into the argument?

2. On what does the argument rest? What is the assumption (or analogy) on which the argument is based? Is this a valid (logical) assumption?

3. Are Hume, Berkeley, and Paley constructing a "myth" or a "metaphor" to interpret Nature and its movements? In what sense? In what sense, not?

4. Make a list of things that illustrate order and design in the universe; now make a list of things that illustrate disorder and confusion in the universe. Explain how your lists affect the Argument from Design.

D. Notes on Religion

I wonder at the boldness with which these folk undertake to speak of God. Addressing their treatises to the ungodly, their first chapter sets out to prove the Godhead from the works of nature. I would not be surprised at their attempting to do this if they were addressing believers, for it is certain that those in whose hearts there resides a living faith see at once that all existence is nothing else than the work of the God whom they adore. But those in whom this light is extinguished, and in whom it is proposed to rekindle it, persons devoid of faith and grace, who investigate with all the light at their disposal everything they see in nature that might lead them to such knowledge, find only darkness and obscurity. To tell them that they have only to look at the smallest things round about them in order to see God clearly, to offer them the courses of the moon and other planets as sufficient demonstration of so great and important a proposition, and to claim that such an argument is conclusive, is to give them grounds for believing that the proofs of our religion are weak; and I see by reason and by experience that nothing is more likely to provoke their scorn.

Not so speaks Holy Scripture, which knows better the things that are of God. It says, on the contrary, that God is a hidden God, and that, since the corruption of nature, He has left men in a darkness from which they can escape only through Jesus Christ, without whom there is no communication with God: _Nemo novit Patrem nisn Filius, et cui voluerit Filius revelare_.[1]

That is what Scripture means us to understand on the many occasions when it says that those who seek God find Him. It is not referring to that light 'like unto the noonday sun.' One does not say that those who seek daylight at high noon, or water in the sea, shall find them; nor then, of course, must one expect to find such evidence of God in nature. Thus Scripture says elsewhere: _Vere tu es Desu absconditus_.[2]

(p. 20)

This is how the chapter on misleading faculties must begin. Man is nothing more than a being full of innate error that cannot be removed except by grace. Nothing shows him the truth. Everything misleads him; those two sources of truth, reason and the senses, not only lack sincerity, but deceive one another in turn.

(p. 28)

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[1] Matt. xi. 27: No one knoweth the Father but the Son, and he to whom it shall please the Son to reveal Him.

[2] Isa. xiv. 15: Verily thou art a hidden God.

The final step taken by the reason is to acknowledge that there is an infinity of things beyond its grasp; it is indeed weak if it cannot go as far as to understand that.

If natural things are beyond its grasp, what shall we say of supernatural things?

(p. 101)

God through Jesus Christ. We know God only through Jesus Christ. Without His mediation there is no communication with God; through Jesus Christ we know God. All who have professed to know and prove God without Jesus Christ have done so ineffectually; but as evidence of Jesus Christ we have the prophecies, which are reliable and palpable proofs, and which being fulfilled and shown to be true by events, betoken the certainty of these truths, and therefore prove the divinity of Jesus Christ. In Him and through Him, then, we know God. Apart from Him and without Scripture, without original sin, without the necessary Mediator who was promised and is come, we cannot absolutely prove God, nor teach sound doctrine and sound morality. But through Jesus Christ and in Jesus Christ we prove God and teach both morality and doctrine. Jesus Christ, therefore, is the true God of men.

At the same time, however, we know our wretchedness; for this God is none other than He who repairs our misery. Thus we cannot properly know God except in recognizing our own iniquities. Accordingly, those who have known God without knowing their wretchedness have glorified not Him, but themselves.

Quia. . .non cognovit per sapientiam. . .placuit Deo per stultitiam praeditcationis salvos facere.[1]

(p. 103)

When I see the blindness and misery of man, when I gaze upon the whole silent world, and upon man without light, abandoned to himself, lost, as it were, in this corner of the universe, without knowing who has placed him there, for what purpose, or what will happen to him at death, and altogether incapable of knowledge, I become terrified, as would a man who had been carried off while asleep to some grim desert island and awoke without knowing where he was and without means of getting away. And then I fall to wondering how it is that one does not despair of so wretched a state. I see around me other persons of a like nature. I ask them whether they are better informed than I am, and they tell me they are not. Then these unhappy waifs, looking about them and seeing a few trifling objects, devote themselves entirely thereto. For my part, I have not been able to find any attraction in these things, and, considering how much clearer it is that there is something other than what I see, I have inquired whether this God has not left some traces of Himself.

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[1] Cor. i. 21: For seeing that (in the wisdom of God) the world, by wisdom, knew not (God), it pleased God, by the foolishness (of our preaching), to save (them that believe).

I see many religions, all of them contradictory and therefore all false, except one. Each invites belief upon its own authority, and threatens unbelievers. I do not, therefore, believe them. Anyone can make such a demand, anyone can call himself a prophet. But I behold Christianity, in which prophecies have been fulfilled; and that is what everyone cannot do.

Disproportion of man. (This is where the natural sciences lead us. If they are not true, there is no thruth in man; if they are true, he finds therein much to humiliate him, and is obliged to abase himself in one way or another.

And since he cannot continue to exist without believing them, I wish that he would, before entering upon deeper researches into nature, consider her just once, seriously and at leisure; that he would likewise reflect upon himself, and, knowing what proportion there is. . .)

Let man then contemplate the whole of nature in her lofty and abundant majesty; let him withdraw his gaze from the worthless objects that surround him. Let him behold that blazing light, set like an eternal lamp to illumine the universe; let him see the earth as a mere point in comparison with the vast orbit described by the sun; and let him wonder at the fact that vast orbit is itself but a very faint speck compared with that described by the stars in their journey through the firmament.

But if our vision is to stop short there, let the imagination pass beyond; it will sooner cease to function than will nature supply it with material. The whole visible world is an imperceptible atom in the ample bosom of nature, of which we can form no adequate idea. We may enlarge our notions beyond all imaginable space, and yet be conceiving mere atoms in comparison with reality. Reality is an infinite sphere, whose centre is everywhere and whose circumference is nowhere. In short, the greatest sensible indication of God's omnipotence is the fact that human imagination loses itself in that thought.

Returning to himself, let man consider what he is in comparison with all existence; let him regard himself as a peice of flotsam in this remote region of nature; and from this little cell, the universe, wherein he happens to be lodged, let him estimate at their true value the earth, its kingdoms and cities, and himself. What is a man in the infinite?

But to confront him with yet another prodigy just as astounding, I would ask him to examine the tiniest things he knows. Let him take a mite, with its minute body made up of parts infinitely smaller—limbs with their joints, veins in those limbs, blood in those veins, humours in that blood, drops in those humours, vapours in those drops. Let him divide and subdivide these last in turn, until his powers of conception are exhausted, and then let us consider the final object at which he can arrive; perhaps he will think that here we have the smallest point in nature. I will make him see therein yet another abyss. I will depict for him not only the visible universe, but all that he can conceive of nature's immensity in the womb of this tiny atom. Let him see there an infinity of universes, each one of which has its firmament, its planets, its earth, in the same proportion as the visible world; in that world, animals and even mites, in which he will discover again all that the larger objects revealed; and, finding always in the smaller the same thing without end and without cessation, let him be lost in wonder at these marvels as amazing in their littleness as are the others in their vast extent. For who will not be amazed that the human body, a short while ago imperceptible in the bosom of the whole, is now a colossus, a world, or rather an all, compared with the nothingness to which analysis can attain.

He who reflects upon himself in this light will be afraid of himself; observing himself sustained in the body given him by nature, between these two abysses of infinity and nothingness, he will tremble at the sight of these marvels. And I believe that, as his curiosity changes into astonishment, he will be more disposed to contemplate them in silence than to inquire into them with presumption.

For, after all, what is man in nature? A mere nothing when compared with nothingness, a mean between all and nothing. Since he is infinitely removed from comprehension of the extremes, the end and the beginning of things are hidden from him beyond hope of discovery, in an impenetrable secret; he is equally incapable of seeing the nothingness whence he has been drawn and the infinite wherein he is engulfed.

What will he do then but perceive some appearance of the middle of things, despairing for ever of knowing either their beginning or their end? All things proceed from nothingness and are borne towards the infinite. Who will follow these wonderful processes? The Author of these marvels understands them. No one else can do so.

Failing to contemplate these infinities, men have been led rashly to investigate nature as though they were in some way proportionate to her. It is strange that they have wished to understand the beginnings of things, and thence to attain knowledge of the whole, with a presumption as infinite as their object. For surely this design cannot be formed without presumption, or without a capacity as infinite as that of nature.

If we are well informed, we understand that since nature has impressed her image and that of her Author upon all things, all these latter partake of her twofold infinity. Thus we see that all the sciences are of infinite extent in their researches; who doubts that mathematics, for example, has an infinite infinity of problems to solve? They are infinite likewise in the multitude and delicacy of their premisses; who does not see that those which are offered as final do not stand of their own accord, but are dependent upon others, which, relying yet again upon others, allow of no finality? But we represent some as final for reason, just as, in the case of material objects, we call that an indivisible point beyond which our senses cannot perceive anything, although it is by nature infinitely divisible.

Of these two infinities of science, that of greatness is far more accessible to sense; this is why few persons have claimed to know all things. 'I will speak of everything,' say Democritus.

But the infinitely small is far less accessible to sense. Philosophers have much oftener claimed to have reached it, but it is precisely here that they have all stumbled. Hence such common titles as _Of the First Principles of Things_, _Of the Principles of Philosophy_, and the like, as ostentatious in fact, though not in appearance, as _De omni scibili_, another very frequent title.

We naturally think ourselves far more capable of reaching the centre of things than of embracing their circumference. The visible extent of the world manifestly exceeds us; but as it is we who exceed small things, we believe ourselves capable of grasping them. And yet we need as much capacity for the Nothing as for the All. Infinite capacity is required for both; and it seems to me that anyone who managed to understand the ultimate principles of things might also attain to knowledge of the infinite. These extremes meet and reunite by force of distance, finding one another in God, and in God alone.

Let us then take our bearings: we are something, but we are not everything. The nature of our existence conceals from us the knowledge of first beginnings which are born of nothingness; and the littleness of our being prevents us from seeing the infinite.

Our intellect holds the same position in the world of thought as does our body in the expanse of nature.

Limited as we are in every way, this middle state between two extremes is present in all our faculties. Our senses perceive no extreme: too loud a noise deafens us; too much light dazzles us; too great and too short a distance alike impede our vision; too long and too short a discourse alike give rise to obscurity; too much truth bewilders us (I know some who cannot understand that nothing minus four leaves nothing); first principles are too evident for our grasp; too much pleasure upsets us; too many concords in music are disagreeable. And too many kindnesses annoy us, for we like to have the wherewithal to overpay our debts: _Beneficia eo uspue laeta sunt dum videntur exsolvi posse; ubi multum antevenere, pro gratia odium redditur_.[1]

We feel neither extreme heat nor extreme cold. Excessive qualities are prejudicial to us and are not detected by the senses; we no longer feel but suffer from them. Extreme youth and extreme old age hinder the mind, as also do too much and too little education. In short, extremes are for us as though they did not exist, and we bear no relation to them; they escape us, or we them.

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[1] Tacitus, Annales, iv. 18: Benefits are acceptable so long as they can obviously be repaid; when kindness becomes too great its reward is hatred.

That is our true state; that is what renders us incapable of certain knowledge and of absolute ignorance. We sail within a vast sphere, ever drifting, uncertain, driven from end to end. When we think to tie up at any point, it wavers and leaves us; and if we follow it, it eludes our grasp, slips away from us and vanishes for ever. Nothing stays for us. Such is our natural state, and yet most contrary to our inclination. We are consumed with longing for firm ground, an ultimate and sure foundation upon which to build a tower that reached to infinity; but our whole basis cracks and an abyss opens at our feet.

Let us not then look for certainty and stability. Our reason is ever deceived by fickle shadows; nothing can establish the finite between the two infinities which both enclose and flee therefrom.

If this is clearly understood I think we shall remain at rest, each in that state in which nature has placed him. This realm which has fallen to our lot is always distant from the extremes; so what does it profit a (man) to have a little more knowledge of things? If he has it, he rises very little higher. Is he not always infinitely removed from the end, and would not our span of life be infinitely less than eternity, even though it were ten years longer?

In comparison with these infinities, all finites are equal; and I see no reason for fixing our imagination on one rather than on another. The mere comparison we make of ourselves with the finite causes us pain.

If man studied himself first, he would see how incapable he is of getting any further. How can a part know the whole? It may be said that he can aspire to know at least those parts to which he bears some proportion. But the parts of the world are all so related and linked together that I believe it is impossible to know one without the other and the other without the whole.

Man, for example, is related to all that he knows. He needs a place wherin to abide, time through which to live, motion in order to live, elements for his composition, warmth and food for his nourishment, air to breathe. He sees light; he feels bodies; in short, he is a depedent ally of everything. To know man, therefore, one must know how it is that he needs air to live; and to know the air we must know how it is thus related to human life, etc.

Flame cannot exist without air; so in order to understand one we must understand the other.

Since all things then are causes and effects, dependent and supporting, mediate and immediate, and all are held together by a natural though imperceptible chain, which links the most distant and most different things, I hold it equally impossible to know the parts without knowing the whole, and to know the whole without knowing the individual parts.

(The eternity of things, in itself or in God, must also astonish our brief duration. The fixed and constant immobility of nature, in comparison with the continual change that takes place within us, must have the same effect.)

And what completes our inability to know things is the fact that they are simple, wheras we consist of two opposite natures (soul and body) which differ in kind. For it is impossible that the rational part of us should be other than spiritual; and if it be urged that we are altogether corporeal, this will the further exclude us from knowing things, there being nothing so inconceivable as to say that matter knows itself; it is not posible for us to know how it could know itself.

So if we (are) wholly material, we can know nothing at all; and if we are composed of mind and matter, we cannot know perfectly things that are simple, whether spiritual or corporeal.

Hence, nearly all philosophers confuse ideas of things, speaking of material things in terms of spirit, and of spiritual things in terms of matter. For they declare that bodies have a tendency to fall, that they seek their centre, that they shun destruction, that they abhor a vacuum, that they (have) inclinations, sympathies and antipathies, all of which attributes belong only to mind. And in speaking of minds they consider them as in a place, and attribute to them local motion, which things belong to bodies alone.

Instead of receiving ideas of these things in their purity, we colour them with our own qualities and stamp with our composite being all the simple entities that we contemplate.

Who would not think, seeing us treat all things as if they were composed of soul and body, that such a mixture would be perfectly intelligible to us. Yet it is the very thing we least understand. Man is, in his own eyes, the most wonderful of all natural objects; for he cannot conceive what the body is, still less what the soul is, and least of all how a body is united with a soul. This is the consummation of all his difficulties, and yet it is his very being: _Modus quo corporibus adhaerent spiritus comprehendi ab hominibus not potest, et hoc tamen homo est._[1]

Finally, to complete the proof of our weakness, I will end with these two considerations. . .

391 (174-347) H.3

Man is a mere reed, the weakest thing in nature; but he is a thinking reed. The entire universe need not arm itself to crush him;

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[1] St. Augustine, De Civitate Dei, xxi. 10: The manner in which spirits are joined with bodies is incomprehensible to man, and yet that is just what man is.

a vapour, a drop of water, is sufficient to cause his death. But if the universe were to crush him, man would still be nobler than his destroyer, because he knows that he dies, and also the advantage that the universe has over him; but the universe knows nothing of this.

Our whole dignity, therefore, consists in thought. From this we must rise, not from space and time which we cannot fill. Let us endeavour then to think aright, this is the principle of morality.

The eternal silence of these infinite spaces terrifies me.
(pp. 105-110)

--from Blaise Pascal, Pensées, Notes on Religion and Other Subjects, Louis Lafuma (ed.)
John Warrington (tran.), J. M. Dent & Sons Ltd., 1960.

Study Questions

1. What objections does Pascal make to proofs for the existence of God? Explain the various arguments he presents.

2. Explain Pascal's objection to the Argument from Design. What do the infinities of the universe have to do with this?

3. Explain how Pascal's view of the nature of man and the nature of the universe effect the conclusions he arrives at. Clearly state his views and conclusions.

4. Pascal stresses man's insignificance in comparison with the universe, yet he says man is the nobler of the two. How can this be, in other words how does he arrive at this conclusion?

5. Explain how Pascal's picture of man and nature differs from that of Berkeley, Hume, and Paley. Compare all their views to the picture of man and nature presented by traditional Christianity and explain who departs from that picture and where.

VI. The Romantic Movement

One of the principal features of the "Romantic Movement" in English poetry was a renewed interest in nature. William Blake, in one of the poems you will read, looks at certain aspects of Creation and asks some pretty embarassing questions about the "argument from design." Wordsworth sees nature as in various ways an example and a teacher, which is a Romantic trademark, and Byron suggests the use of nature as a place of escape from the cares of human society. Finally, Coleridge, in a brief essay, suggests that man can "use" his memories of natural events removed. All these writers, then, are concerned with the relationship between man and nature. Taken as a group, they comprise a fair sampling of "Romantic" attitudes toward nature.

A.

The Tiger

William Blake

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger! Tiger! burning bright
In the forest of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

Study Questions

1. What is symmetry? What, then, does the tiger's "symmetry" have to do with the argument from design? If, because of its power and its violence, the tiger is "fearful," what is implied about the nature of the Creator if the argument from design is taken seriously?

2. In the second, third, and fourth stanzas, Blake takes literally the idea of God as "maker" of the universe. What profession does Blake metaphorically describe God as practicing? Why are the images of fire and heat effective for describing the tiger's appearance? its temperament? What is implied, then, about the nature of God if such malevolence and violence exist in the creation?

3. Why should Blake ask if "he who made the Lamb" could also make the tiger? What problem inherent in the argument from design is Blake raising?

4. The last stanza is almost an exact repetition of the first. How does the change from "Could" to "Dare" suggest how one must feel if he

looks at the tiger and thinks of the argument from design?

5. What popular nursery rhyme has the same metrical scheme as "The Tiger"? Is Blake trying deliberately to sound simple-minded? What is implied about the validity of the argument from design if such simple questions, so simply asked, can demonstrate its fallacies?

B.

The Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is callèd by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.
I a child, and thou a lamb,
We are callèd by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

Study Questions

1. How old would you guess the speaker is? How do you know? At what age do people speak in the simple, repetitive patterns Blake uses here?

2. Notice that kind of answers the speaker gives to the questions he raises. What kinds of "proof" does the speaker give? How would the speaker in "The Tiger" answer the questions about the lamb?

3. Will the speaker of "The Lamb" continue to accept the kinds of answers to the questions of creation that he now does? What makes you think that he will or will not? What will his questions and answers be like as he grows older and has experience of more of the world? Why is the lamb an appropriate symbol for what a child sees and knows of the world?

4. Having read "The Tiger," do you see in this poem any sinister hints that there is more in the world than the child sees? What about the lamb's "clothing of delight'? Who will the lamb's fleece eventually clothe? In fact, why is the lamb kept and cared for?

C.

To Autumn

by John Keats

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimmed their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reaped furrow sound asleep,
Drowsed with the fume of poppies, while the hook
Spares the next swath and all its twined flowers:
And sometime like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings, hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too--
While barrèd clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies.

Study Questions

This poem may be your first experience with reading Keats. (You will read a good deal more of his poetry in the 12th-grade unit on the Romantic poets.) In many ways, this poem illustrates the paradoxical qualities of Keats' best poems: as you read, you should become aware both of the poem's apparent simplicity (perhaps clarity is a better word) and of the complexity of its design, the care with which each word is chosen to add to the experience being created.

1. We might begin by noticing that there is a different dominant feeling in each of the three stanzas. Without attempting, as yet, to label the tone of each stanza, list all the words in each stanza which contribute to establishment of just two or three dominant images:

6

a. lushness (moisture and fullness, ripening;
b. harvest, the liberated mood of a job completed;
c. death. Even at the end, where the focus seems to swing back to the living, death is present. Of the animals named, two will migrate, one will die, and one may be shorn or slaughtered before the winter ends.

2. What three fairly distinct periods of autumn are suggested by the three stanzas?

3. Can you find, in the poem, hints that nature is a deceiver, that each succeeding phase of autumn seems to have an aura of permanence? What does this suggestion have to do with human life? (Think of the myths of death and regeneration that you have read. Can you see how Keats is working, at least by implication, in a mythic pattern as he describes the death of nature?)

D.

Lines Written in Early Spring

by William Wordsworth

I heard a thousand blended notes,
While in a grove I sat reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind:

To her fair words did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breaths.

The birds around me hopped and played,
Their thoughts I cannot measure--
But the least motion which they made,
It seemed a thrill of pleasure.

The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

1798

Study Questions

1. What impression of nature does Wordsworth suggest in the first two lines of this poem? Could the "blended notes" of nature be anything more than simply the sounds that the speaker heard? If so, what?

2. Why do "pleasant thoughts/Bring sad thoughts to the mind"? That is, why does seeing or hearing something which represents perfection make you think of other, less perfect things?

3. Now look at the second stanza. What is the "sad thought" which is aroused by the pleasant experience suggested in the first stanza?

4. The third, fourth, and fifth stanzas detail some of the "pleasant thoughts" brought out by experiencing the "blended notes" of nature's harmony. What attributes which we usually think of as belonging exclusively to man does the speaker here assign to all living things? (Assigning human thoughts or feelings to nature is sometimes called the pathetic fallacy.) Does the earlier suggestion that in some respects the other creatures are better than man justify this kind of attitude toward insensate living things?

5. What is the "such" of line 22 which is "Nature's holy plan"? Now look back at lines 5 and 6. What, according to the speaker of this poem, should man use nature for? What can the observation of nature teach man?

E.

The Tables Turned

by William Wordsworth

Up! up! my Friend, and quit your books;
Or surely you'll grow double:
Up!up! my Friend, and clear your looks;
Why all this toil and trouble?

The sun, above the mountain's head,
A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.

Books! 'tis a dull and endless strife:
Come, hear the woodland linnet,
How sweet his music! on my life,
There's more of wisodm in it.

And hark! how blithe the throstle sings!
He, too, is no mean preacher:
Come forth into the light of things,
Let Nature be your teacher.

She has a world of ready wealth,
Our minds and hearts to bless--
Spontaneous wisdom breathed by health,
Truth breathed by cheerfulness.

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

Sweet is the lore which Nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things:--
We murder to dissect.

Enough of Science and of Art;
Close up those barren leaves;
Come forth, and bring with you a heart
That watches and receives.

1798

Study Questions

1. You should notice, first of all, the playful tone of this poem. If you can find a copy, read "Expostulation and Reply," a companion-poem which sets the scene for this one. How does the meter help give the poem its light, easy tone?

2. Explain line 2. How does this remark lighten the poem? You may know this traditional witches' chant:

> Double, double, toil and trouble,
> Cauldron brew and cauldron bubble.

Obviously, a poet is not likely to regard books as just so much "mumbo-jumbo." Then why include such an allusion, as Wordsworth seems to have done in lines 2 and 4?

3. How many other oblique references to "school-learning" can you find in this poem?

   a. Why does the sun rise over the mountain's "head"?
   b. What kind of "wisdom" is there in the song of a wild bird?
   c. "Light" is often a metaphor for knowledge. What kind of "light" does the fourth stanza imply that one gets from books? from nature?
   d. How can a wild bird be a "preacher"?
   e. Explain the next-to-last stanza. Why must we "murder" to "dissect"? Which of the two actions would a scientist emphasize? Which action is the speaker concerned with?

4. What are the barren leaves" of the last stanza? What other meaning of "leaf" is the poet playing with?

5. What, according to stanzas five and six, is the proper use to be made of nature? How is this use like the one suggested in "Lines Written in Early Spring"?

F.

The World is Too Much with Us

by William Wordsworth

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
The sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.--Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea
Or hear old Triton blow his wreathed horn.
1807

Study Questions

1. What does Wordsworth mean when he says, "Little we see in Nature that is ours'? In what way can nature ever be "ours"? Why does the "worldly" man not "possess" nature in this way?

2. How, for the man engrossed in mundane affairs, is nature "up-gathered" like a flower at night? What does man need to do to make it reopen?

3. What do you know about Proteus and Triton? What kind of relationship between man and nature is implicit in these myths, or in the making of nature myths in general? Why does Wordsworth prefer this sort of relationship to the one which he says men of his day have with nature?

4. How does line 10 tell you that it is the pagan's relationship with nature (as exemplified by his myths) rather than the pagan's religion (as a religion) which Wordsworth finds attractive?

G.

Child Harold's Pilgrimage

from Canto IV
Stanza CLXXVII
by George Gordon, Lord Byron

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep Sea, and music in its roar:

I love not Man the less, but Nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the Universe, and feel
What I can ne'er express, yet cannot all conceal.

Study Questions

1. How can there be "society" in places "where none intrudes"? What kind of "society" is to be found in nature?

2. How does man have "interviews" with nature? Why does Byron bother to express the idea that he "can ne'er express" what he feels in communion with nature? Why, for that matter, did Wordsworth bother to write down a poem saying that you should go out and look at nature instead of looking at what is written down? This paradoxical attitude runs through much of Romantic nature poetry.

3. How, in going to nature, does one "steal" away from all that he is or has been? Why, if the Romantics view nature as the model of perfection for fallen man, must one "get away" to understand other men and improve himself? Why, according to Byron, is this "getting away" different from the misanthropic hermit's retreat?

H. from ANIMA POETAE

The Love of Nature

The love of Nature is ever returned double to us, not only the delighter in our delight, but by linking oursweetest, but of themselves perishable, feelings to distinct and vivid images, which we ourselves, at times, and which a thousand casual recollections, recall to our memory. She is the preserver, the treasurer of our joys. Even in sickness and nervous diseases, she has peopled our imagination with lovely forms which have sometimes overpowered the inward pain and brought with them their old sensations. And even when all men have seemed to desert us and the friend of our heart has passed on, with one glance from his "cold disliking eye"--yet even then the blue heaven spreads it out and bends over us, and the little tree still shelters us its plumage as a second cope, a domestic firmament, and a low creeping gale will sigh in the heath-plant and soothe us by sound of sympathy till the lulled grief lose itself in fixed gaze on the purple heath-bloom, till the present beauty becomes a vision of memory.

1895 Coleridge

Study Questions

1. Why are feelings "perishable'? What kinds of experience give rise to pleasant feelings? If one has the memory of such experiences, how then, is nature the "preserver. . .of our joys"?

2. In what sense do sky, trees, and weather "still" stay with us in moments when we are not actually observing them? What, then,

according to Coleridge, is one of the uses man can make of nature?

3. Does this possible use suggest an answer to the question raised previously of why a poet bothers to write about feelings he can't express or to write poems saying people should have more experience and less reading? That is, if the function of nature is to provide the memory with comforting images, what may be the function of poetry about nature? What does the poet give us if he recreates a scene from nature or recreates what he felt in an encounter with nature?

VII THE MODERN DILEMMA

Study Questions: The Open Boat

I

1. "None of them knew the color of the sky. Their eyes glanced level and were fastened upon the waves that swept toward them." Why is it that the men never take their eyes off the waves?

2. How does the description of the waves set the mood of the story? Of what significance are the waves to: their plight; their feelings; their place in nature; obstacles in life that parallel waves?

3. "A singular disadvantage of the sea lies in the fact that, after successfully surmounting one wave, you discover that there is another behind it, just as important and just as nervously anxious to do something effective in the way of swamping boats." What does this say about man's place in nature in general? Need the feelings expressed toward nature by the men in this story be the result of a catastrophe?

4. What is the significance of the argument the cook and the correspondent have on a life-saving station and a house of refuge?

II

1. What is the relationship of the captain to the rest of the men in the boat? What kind of imagery does Crane use to describe the relationship?

2. "To express any particular optimism at this time they felt to be childish and stupid, but they all doubtless possessed this sense of the situation in their minds...On the other hand, the ethics of their condition was decidedly against any open suggestion of hopelessness." Explain what is meant by this. Are these feelings expressed in actions and thoughts of the men?

3. Of what significance is the appearance of the canton-flannel gulls? How does it make the men see their position? How do they

see the gulls in relation to nature?

4. What kind of effect does Crane create with his description of the rowing?

5. What does Crane's description of the sea, the waves, and the boat lend to the feeling of the story? What terms does he use to describe them, and why is his choice of words important?

III

1. Discuss the following as it applies to the story:

> It would be difficult to describe the subtle brotherhood of men that was here established on the seas. No one said that it was so. No one mentioned it. But it dwelt in the boat, and each man felt it warm him.

What is it that imposes this brotherhood? How does Nature figure in it?

2. Why is it that Crane's characters have no names? Why would he have selected a captain, an oiler, a cook, and a correspondent for this story?

3. What are the attitudes of each of the characters? How do they feel toward one another?

4. How does the sight of land affect their feelings?

5. Explain the meaning of this:

> Thereupon the four waifs rode in their little boat, and, with an assurance of an impending rescue shining in their eyes, puffed at the big cigars, _and judged well and ill of all men._

What does the assurance of survival have to do with judging other men?

IV

1. Explain the following statement: "There was the shore of the populous land, and it was bitter and bitter to them that from it came no sun." How have the attitudes of the men changed? Why is the sight of land bitter to them?

2. Compare this to Aeneas's speech in the selection from the first book of _the Aeneid_:

> If I am going to be drowned--if I am going to be drowned--if I am going to be drowned, why, in the name of the

> seven mad gods who rule the sea, was I allowed to come this far and contemplate sand and trees? Was I brought here merely to have my nose dragged away as I was about to nibble the sacred cheese of life?

Why would men facing the possibility of death wish to have died earlier? Is Aeneas' reason or reasons the same as those of the men in the boat?

3. What is the significance of the men mistaking an omnibus for a life-boat? What does the encounter with the tourists lend to the story?

4. State the incidents and thoughts which create a picture of gloom, a picture of hopefulness, a return to despair. What are the images that Crane uses in each case to create the mood?

V

1. What feelings does the correspondent have as he rows alone--about himself, about his companions, about the sea?

2. How does the correspondent differ from a picnicker in his apprehension at the sight of the shark?

3. Explain how Crane develops "the subtle brotherhood of men" in this chapter.

VI

1. Why does the correspondent feel that at this point Fate should not claim his life?

2. How does he feel about nature at this point? How does this differ from earlier feelings exhibited by the men in the boat?

3. What does this chapter indicate about the way one should regard nature? Compare what is said here with the following poem by Stephen Crane:

A MAN SAID TO THE UNIVERSE

A man said to the universe:
"Sir, I exist!"
"However," replied the universe,
"The fact has not created in me
A sense of obligation."

What does the poem say about man's place in the universe? What is indicated in the story? Are these thoughts similar or different? Explain.

4. Explain this statement in the context of the story: "A high cold star on a winter's night is the word he feels that she [nature] says to him."

5. What is the importance of the poem to the correspondent? How did he react to it when he heard it in school? How does he feel about it now? Explain how the poem and the correspondent's reaction to it are related to the two major themes of the story.

VII

1. Examine the following quotation from the story: "This tower was a giant, standing with its back to the plight of the ants." What does Crane use the tower to represent? What are the comparisons made in attitude?

2. Why would one view his own death as "the final phenomenon of nature"? What does this say about the way men look at themselves?

3. Explain how drowning could appear "comfortable."

4. Why does Crane describe the shore as a "stage" or like a "picture."

5. What does the death of the oiler and the survival of the other three show about nature? Does this conflict with the attitudes the men displayed throughout the plight?

6. How could the men now be interpreters of the sea's voice? How would they interpret it?

7. Read the following excerpt from Herman Melville's Moby Dick, which concerns man's attitudes and behavior while facing imminent death:

> There are certain queer times and occasions in this strange mixed affair we call life when a man takes this whole universe for a vast practical joke, though the wit thereof he but dimly discerns; and more than suspects that the joke is at nobody's expense but his own. However, nothing dispirits, and nothing seems worse while disputing. He bolts down all events, all creeds, and beliefs, and persuasions, all hard things visible and invisible, never mind how knobby; as an ostrich of potent digestion gabbles down bullets and gun flints. And as for small difficulties and worryings, prospects of sudden disaster, peril of life and limb; all these, and death itself, seem to him only sly, good-natured hits, and jolly punches in the side bestowed by the unseen and unaccountable old joker. That odd sort of wayward mood I am speaking of, comes over a man only in some time of extreme tribulation; it comes in the very midst of his earnestness, so that what just before might have seemed to him a thing most momentous, now seems but a part of the general joke.

Compare this passage with The Open Boat in the following aspects:

1. Man's behavior in times of extreme tribulation.
2. How man feels about his flight.
3. How man regards nature, and how nature regards man.

Discussion--Composition (The Open Boat)

1. Explain in a short essay how Crane uses color in his story. Select several instances from the story and give reasons why a particular color was used.

2. Read the following passage carefully and explain what is meant by it, and what it's significance is for the story:

> It is, perhaps, plausible that a man in this situation, impressed with the unconcern of the universe, should see the innumerable flaws of his life and have them taste wickedly in his mind and wish for another chance. A distinction between right and wrong seems absurdly clear to him, then, in this new ignorance of the grave-edge, and he understand that if he were given another opportunity he would mend his conduct and his words, and be better and brighter during an introduction or at a tea.

3. Write an essay discussing Crane's use of irony in The Open Boat. Cite specific instances and show how these effect his major theme.

4. IN HARMONY WITH NATURE
To a Preacher

"In harmony with Nature?" Restless fool,
Who with such heat dost preach what were to thee,
When true, the last impossibility--
To be like Nature strong, like Nature cool!

Know, man hath all which Nature hath, but more,
And in that more lie all his hopes of good.
Nature is cruel, man is sick of blood;
Nature is stubborn, man would fain adore;

Nature is fickle, man hath need of rest;
Nature forgives no debt, and fears no grave;
Man would be mild, and with safe conscience blessed.

Man must begin, know this, where Nature ends;
Nature and man can never be fast friends.
Fool, if thou canst not pass her, rest her slave!

[1849] Matthew Arnold

In an essay explain what is being said in the above poem and compare it with what is said about Nature in The Open Boat. Concentrate on the differences.

Composition--Discussion Questions

1. Make a survey of the various attitudes toward nature exhibited in this unit with specific reference to the works read.

2. Write a paper in which you describe as accurately as possible the attitude toward nature held by some particular classification of people whom you know personally or have studied. The classification might be religious, economic, chronological (i.e., the generation of your grandparents), geographical, or whatever, but it should be very specific.

3. Explain why the attitude an author adopts toward nature is important to the study and understanding of literature. Use examples from literature to show how such attitudes can affect the meaning of what is being said.

4. The selections in the unit all illustrate a common theme; not simply as a particular facet of nature or a particular attitude toward nature, but rather a common necessity to inquire, to speculate, and to theorize, about the natural world. Each author utilizes a specific strategy in his approach to nature--some as scientists, some philosophers, some poets, some hunters and fishermen; what is there about man in general which seems to compell him to make this sort of investigation? How is the tenor of each individual's investigation colored by his own particular position in the context of nature? Is there a right and a wrong position? Is the Indian position right for Einstein? Is Einstein's position right in terms of the classical position? Can they both be wrong and both right? How?

5. Pretend that Einstein is the editor of a journal called Cosmic Feelings, which publishes articles and essays on religion, philosophy, and science. Write a letter from David submitting his psalms for publication and explaining his reasons for believing they deserve consideration. Write Einstein's reply explaining why he feels he must reject them. Write David's rejoinder countering Einstein's objections.

6. Create a situation (for instance a natural disaster) where several people from different cultures have to react to the same event. In view of what you have read in this unit construct their attitudes toward the event and how they meet it (how they act.)

7. Does one of the traditions presented in the six sections adequately outline your own conception of nature and man's place in it? Are there weaknesses which can be resolved by borrowing ideas from other traditions? If none of the traditions exactly fits you, can you construct another, more satisfactory one using the techniques of the authors you've read?

A CURRICULUM FOR ENGLISH

Student Packet

MAN AND SOCIETY:
THE LEADER AND THE GROUP

Grade 10

Experimental Materials
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MAN AND SOCIETY
THE LEADER AND THE GROUP
Student Packet
Grade 10

Core Texts:

William Golding. Lord of the Flies (New York: Capricorn Books). ($1.25).

William Shakespeare. Julius Caesar (New York: Washington Square Press, Inc.). (45¢)

John F. Kennedy. Profiles in Courage (New York: Harper and Row, 1964). (65¢)

Giovanni Guareschi. The Little World of Don Camillo (New York: Pocket Books, Inc., 1965). (50¢)

Materials to be read:

William Golding, Lord of the Flies
Passage: Aristotle, Ethics and Politics
Short Passage: Cicero, Laws and Republic
Short Passage: St. Augustine, The City of God
Passage: John of Salisbury, Policraticus
Passage: Nicolo Machiavelli, Discourses
Nicolo Machiavelli, The Prince
William Shakespeare, Julius Caesar
Passage: John Locke, Second Treatise on Civil Government
Short Passage: Thomas Jefferson, Letters, Collected Writings
John F. Kennedy, Profiles in Courage
Giovanni Guareschi, The Little World of Don Camillo

Overview:

Literature generally records the "ideals" of a people or a man and gives us a picture of what it would be like to live with one or another set of ideas.

In proposing to examine the literature and "ideals" of different ages in connection with "leadership," we might consider just what lies behind such an inquiry. We seem habitually to think of the idea of a "leader" as a "universal" concept. We imagine for instance, that for the Sumerians, Egyptians, Greeks, Romans, Jews, and others leadership must have meant the same or close to the same thing. Perhaps, we even think that Johnson, Kennedy, Eisenhower, Jefferson, Lincoln, would have found their place among the "leaders" of "any old" time. But, we might ask how Kennedy would have fared among the ancient race of Sumerians? That practical active society may well have been "led" by men sharing the peculiar virtues which earned Kennedy the sometimes affectionate title, "a political animal." Or was it? Our concern, then, will be to try and answer a meaningful question; perhaps we can only ask: "What did it take to make a leader in such-and-such a time--for such-and-such a group?" We may discover that we cannot meaningfully ask: "What are the essential qualities of leadership?" There are "things-common" and "things-not-common" to the concept "leader" as it comes up in various ages; our concept has a history. Like the history of most any concept which plays a central role in the lives of people, the concept "leader" in any given age will reflect the other aspirations and ideals of the people of that age. But the concept remains only an *expression* of an ideal which goes with other ideals; one must look through the individual ideals and the set with which it goes to find what form the ideal took on when it "became alive." It is at this point we leave philosophy and turn to literature. In philosophy, the expression of an ideal usually takes the form of a characterization, a man "working out a concept." In studying literature in connection with the concept of "leadership," we notice in a characterization, e.g., Brutus, Caesar, how an individual must live when he is committed to a certain set of ideals. In *Julius Caesar*, we may see a segment of the history of the concept of leadership--the "Renaissance" segment. *In short, we see the ideals of men who lived in an age and made the strengths and weaknesses of the common idealism part of their own outlook presented in a speaking picture in literature, not philosophy*.

Moral and political philosophy attempt to clarify ideals. Literature gives life to them. By approaching the study of the literature in this way, one may hope to get a clear view of the ideals of an age. But remember: those concepts, those ideals were part of the lives of people, just as perhaps different concepts and ideals are part of ours. Studying these "concepts" has meaning for us only for that reason.

I. William Golding's *Lord of the Flies*

A "leader" is one who is followed. Christ had followers. In this case we speak of the "following" as discipleship. At perhaps the other extreme, we might speak of "followers" of Elvis Presley. In this case "to follow" means "to be a fan." But in neither case are we likely to go on and speak of "leadership" qualities. These are special cases.

We might, then, try our hand at defining a "leader." Who has led men around by their noses? Churchill led a nation to "its finest hour." But Hitler led a whole nation, too, to perhaps the world's darkest hour. Was Hitler a great man? Are those qualities displayed by Hitler to be regarded as definitive for our age? The difference between what men aspire to and what they, in fact, reach has always been pronounced. The difference between what we are and what we think we are is no doubt great. We deride the barbarity of "quartering" people, cutting live men into quarters as in the *Song of Roland*; yet, our rational, humane sophisticated world was just a few years ago led to chaos and wholesale butchery by a madman with a dream of empire.

Was Hitler a great man? He was certainly a very effective leader. History may well accord him "greatness." But what are *our* standards to judge a leader? Are the ideals--the "working ideals"--to be found in Presidential campaign jargon? When you make a list of those qualities of leadership which you imagine reflect the ideals of our age, would you then go on to speak of these as assets for, say, a President of the United States?

What do we have in mind when we speak of "qualities of leadership," of the relation between the "leader and the group," of defining the *"essential qualities,"* the defining characteristics of a "leader?"

The questions we have asked may produce a puzzle. Leaders come in all shapes and sizes. What *kind* of leader? A religious leader? A military leader, a political leader? "A leader of men." What do we have in mind? Rather than to flail about for a definition to which any of your fellow students will be sure to find a ready exception, we will read a short modern account which is concerned with the *problem of choosing a leader*. This may help to give a context to our consideration of the "problem" of leadership; as you read the book, observe what the book says about how leaders and groups are related. Read *Lord of the Flies* through speedily before endeavoring to handle the reading and discussion questions which follow.

A. Reading and discussion questions on Golding's *Lord of the Flies*

1. Is this work to be read literally as one reads the newspaper? Why or why not? If not, how should it be read? Are the characters and events in this novel somehow made more than particular? If so, by what means? Genre?

2. P. 19: "This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamor changed from the general wish for a chief to an election by acclaim of Ralph. *None of the boys could have found good reason for this*; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart."

a. On what *basis* did the group choose Ralph? Can you account for this in some detail?

b. Is it that the boys could not have "put into words" their reasons? Or is it that there *was* no reason? Or that they simply did not have a *good* reason?

3. Later, the group (now exclusive of "the littluns") make a different choice--they elect to follow Jack.

a. Can you draw out the details of *this* choice?

b. Does a comparison of the "reasons" in the two different cases tell you anthing about the change which has taken place? In what *terms* would you explain this change? Is there, in this "breaking down," any implicit suggestion concerning "human nature?"

4. Turn to p. 18:

"'Piggy!'
'Piggy!'
'Oh Piggy!'

A storm of laughter arose and even the tiniest joined in. For the moment the boys were in a closed circuit of sympathy with Piggy outside ... "

a. Is there a name for this?

b. Expanding this notion to the "State," can you think of an element in our society which has "played a role" similar to that of Piggy in this case? If this troubles you, take the case of the use of scapegoats and the treatment of minority groups in Nazi Germany under Hitler.

5. P. 17: The first appearance of Jack: "The boy himself came forward, vaulted onto the platform with his cloak flying, and peered into what to him was almost complete darkness ... peered down at Ralph screwing up his face ... his black cloak circling ... Inside the floating cloak he was tall, thin and bony: and his hair was red beneath the black cap. His face

was crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning or ready to turn, to anger." His choir ("legion?") is described in this passage— a group which "perched like black birds on the criss-cross trunks. ..."

a. The conch is one of the major "symbols" in this work. It might be said this is the norm against which decay is measured. What are some of the other major "symbols?" What role do they play in the development of the theme? (e. g., "the fire," "the scar," "the Island," "the mountain," "the Pig," "Sam n' Eric.")

6. What is the central theme of the work?

7. In Chapter Five (p. 70ff.) Ralph becomes conscious of himself as a leader.

a. What is it that he realizes?

b. Can you outline his inadequacies?

c. What different kinds of frustration meet Ralph's efforts at this point?

8. The boys vote on whether or not there is a ghost. How would you decide whether or not there was a ghost? Why did the boys vote?

9. Turn to p. 84:

"'That's right- favor Piggy as you always do!'
'Jack!'
Jack's voice sounded in bitter mimicry.
'Jack! Jack!'
'The rules!' shouted Ralph. 'You're breaking the rules!'
'Who cares?'
Ralph summoned his wits.
'Because the rules are the only thing we've got!'
But Jack was shouting against him.
'Bullocks to the rules! We're strong - we hunt! If there's a beast, we'll hunt it down! We'll close in and beat and beat and beat - !'"

The assembly dissipates into dancing and wordless chanting rhythm. What is the conflict here? That is, what "elements" or "forces" do Jack and Ralph represent?

10. Can you explain the following remark: "The beast has conquered"?

11. There is the "Beast from water" and the "Beast from air." Are they different? How so?

12. Compare the characters of Ralph, Piggy, Jack, Simon, Roger, Sam n' Eric.

a. Does each represent a type, or a facet of "human nature?"

b. Do these traits, or if you like, "dispositions," show up in certain segments of society? Consider, for example, business, the professions, clergy, labor.

c. Is there a social common-denominator among these characters, or would you suggest that one or another could not be a part of any social order? Is there an anarchist among them?

13. P. 127: "This head is for the Beast. It's a gift." Does this gesture of Jack's seem a better answer to the fear of the beast than that of voting on its non-existence? Does Jack better understand the desires and needs of his peers than does Ralph or Piggy? Has this been said too of other supremely evil persons?

14. a. Turn to p. 127:
"... sow's head remained like an after-image. The half shut eyes were dim with the infinite cynicism of adult life. They assured Simon that everything was a bad business. 'I know that.' Simon discovered he had spoken aloud."

b. Now look at p. 128:
"... and in front of Simon the Lord of Flies hung on his stick and grinned. At last Simon gave up and looked back; saw the white teeth and dim eyes, the blood - and his gaze was held by that ancient, inescapable recognition."

How do you understand the expression, "... infinite cynicism of adult life"? Start by giving an account of what a cynical person is like. Now, what of "*infinite* cynicism?" Can you imagine what sort of man might be represented as infinitely cynical?

15. It might be interesting to discuss the closely related use or "meaning" of the expressions, "Cynicism" / "Resignation" / "Despair." In what *contexts* do these expressions occur?

Notice the difference between these expressions by filling in some context for the following:

"He *is cynical toward*..."
"He *has become resigned to*..."
"He *has come to despair of*..."

Also notice this difference:

"He has *outgrown his cynicism*..."
"He is *no longer resigned to*..."
"He has *overcome his despair*..."

"Supply a context" means simply to give a story in which the expression will naturally come up and so will be clarified. For instance, "Nearly every family has its cynic--what about your uncle?"

16. What is "that ancient, inescapable recognition" (p. 128)? Should the concept "evil" play a part in your explanation?

17. Turn to pp. 132-133:

"'You are a silly boy,' said the Lord of the Flies, 'just an ignorant, silly boy' ... 'Fancy thinking the Beast was something you could hunt and kill!' said the head ... the forest ... echoed with the parody of laughter. 'You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are.'"

a. Has Simon "recognized" something which has escaped the others?
b. Do any of the others approximate this "realization?"
c. Can you explain the sense of the expression "parody of laughter?' (This question is of the same kind as questions 16-18 above.)

18. Turn to p. 135:

"The usual brightness was gone from his eyes and he walked with a sort of glum determination like an old man."

One might say that Simon has grown old without having grown up. Wet from the cocoon, he has shriveled up. Never having become fully alive, he has begun to die. The chapter is called, "A View to Death." By the way, in Christian preaching, Satan is often called "the prince of darkness." In short--what has happened to Simon?

19. Later during a conversation with Piggy, Ralph says: "I'm frightened of *us*. I want to go home. Oh God, I want to go home." Has Ralph also caught a glimpse of the Beast?

20. Piggy's glasses: First they are used to start the fire. Then one lens is broken. At last Piggy is left without sight when Jack steals them. Finally Piggy is led, blind, to the final confrontation--or "sacrifice?" Parallel to this, the conch gradually loses its endowed power, and also Ralph becomes less and less articulate.

a. Do these mark a kind of progression or regression? To or from what?

b. Can you suggest some of the possible "forces" in conflict in this work? (e. g., good-evil, etc.)

21. P. 129:

"Piggy took off his glasses, deeply troubled. 'I dunno, Ralph.
We *just got to go on, that's all*. That's what grownups would
do.'"

This perhaps best characterizes Piggy's moral and social rationale. Of all the characters, Piggy's "point of view" changes little, if at all. Does this represent a certain *kind* of "wisdom?" In all the other characters the beast is *within*--their conflicts are "within." But Piggy's conflict is "without." In this way Piggy is more "constant," a more mature or fully developed being. What, then, best explains Piggy's failure?

22. Finally, the "Human Sacrifice." Why? To whom? Is there an explanation at all?

23. Can each of the characters serve to point out a particular problem of a social-organizational nature?

24. Had Jack been initially elected chief, would the society formed have been noticeably different? This, of course, calls for speculation--but your answer should include a consideration of the following:

a. Was Ralph's personality a determining factor in making the society what it was?

b. Was the outcome of this adventure, in a kind of natural test-tube, one which may be more or less traced to flaws in Ralph's ability --and hence to the choice of Ralph in the first place?

Transition to the Classical Period

You have now read and discussed a work in which some of the "*problems* of leadership" have been presented--some of the relationships which may exist, or mushroom, as it were, from the raw soil of human conflict. The problems in *The Lord of the Flies*, of course, are exaggerated in terms of a particular view of human nature, and too, the work is essentially a human fable. What we will read now will be no more difficult and no less exciting, but it will require that we open a way to the past, to our classical past, our medieval and Renaissance past, and the recent past, to study philosophy and literature which deals with leaders and groups, their mutual obligations and their obligations to "the laws of Nature and of Nature's god." And we will be reading philosophers as well as literary men--writers of stories. In posing the "problem of leadership": (1) Golding sets forth a picture of what men do naturally and what they will become if they are separated from organized society and left alone with the untouched physical world--islands, forests, and wild animals; (2) he has to set forth a picture of what kinds of groups choose what kinds of leaders, under what kinds of "natural" threats and humandries; (3) he has to suggest where man's choice of ultimate leaderhip--religion, God, the gods--comes onto his consideration of human leadership; (4) he has to deal with the question of the rules and laws--who can break them and who creates them, etc. All of our writers seem to want to (in trying to set down a concept of what makes a leader and a legitimate leader) create pictures having to do with most of these areas: (1) Nature and its threats and promises; (2) the group's need for a leader in a "natural" world; (3) the group's appeal beyond human leadership; (4) the rules which govern even leaders.

If literature documents, so to speak, the ideals, the aspirations, the "would be's" of a given period, the *philosophy* of this same period will generally give a view of the *working* ideals; philosophy is a self-conscious attempt to evaluate the "ideals" of which the literature may be the expression. There is a kind of difference in the "technique" required for reading philosophy which may make reading it difficult at first. Essentially the rule is simply this: read *slowly* and *carefully*, if necessary, line by line, in order to *understand*--make sense of--*just what is being said*. As a rule, philosophy is "closely reasoned," and depends on careful consideration by the reader. Often it will be necessary to supply a context for a particular remark. That is, it may be helpful to *think of an example which might "fit" the remark*. Often Aristotle will do this for you. (E. g., "the golden mean": which follows in a few pages). Many philosophers don't. Then, finding examples is your task. The "periods" we will look at in this unit are five: the classical, the Medieval, the Renaissance, the Enlightenment, and the contemporary.

II. Aristotle's *Ethics* and *Politics*

Perhaps the most definitive statement of political ideals in the ancient world is Aristotle's treatise, called simply *Politics*. As will be seen in the following cited passages, there is no simple relation between politics and the idea of right living. Aristotle, in fact, wrote the *Politics* as an extension of his treatise on right living, the *Ethics*. He considered ethics a *part* of what we would call Political Science. The citizen was, in his thinking, a product of the State in so far as he was educated by it and so too the State was a product of the citizenry. The character of the citizens became reflected in the constitution or form of government of the State.

Aristotle's point of view has been called "teleological." His questions about people's characters and about the characters of societies are, "What are people like this *for*; what do they aim at?" The opening remark in the *Ethics* states this best:

> "Every art and every inquiry, and similarly every action and pursuit, is thought to aim at some good; and for this reason the good has rightly been declared to be that at which ... things aim." (B1 C1)

The language may be a bit difficult here but the thought is this: every action is done, of course, for a purpose. It may be said to aim at some goal. What, then, is this "something at which *all* things aim"?

Well, what do we mean when we call an object "good?" Aristotle says, in effect, that we always have in mind the particular *function or purpose* for which the thing exists. Thus, we say of a knife that it is good if it cuts well. The object is said to be "good" in relation to a *purpose* or function. But what now of a man? *What do we mean* when we speak of a "good man?" On this same model again, we must have in mind the *purpose* for which a man exists. To find out this purpose you must remember that no Christian notions apply. Some Christian catechisms begin by telling us our chief purpose or concern should be to glorify God and serve Him forever, and they directly or by implication suggest that this is so because God created men and they are His. But the notion was unknown to Greek thought--in fact, the word "creation" is foreign to Greek thought at this point in history. Thus, Golding's third problem does not come into Aristotle's effort to understand leadership; he does not regard leadership in the context of man's choice of final obedience--to the Gods, etc. For him, to know what man is for, one must discover what man "is," the "essence" of man, in much the way that one discovers what a knife is for by discovering what it can do.

Now, in the very first remarks of his Ethics, Aristotle makes it clear that ethics and politics are intimately related. (As you will see later, one of Machiavelli's major theses, his major contribution to Renaissance thought is precisely to deny that there is any relation at all):

> "... /Politics is/ the most authoritative art and that which is most truly the master art. And politics appears to be of this nature; for it is this which ordains which of the sciences should be studied in the State, which class of citizens should learn and up to what point ... and again, it legislates as to what we are to do and what we are to abstain from. The end of this science must include those of the others, so that this end must be the good-for-man. For even if the end is that same for a single man and for a State, that of the State seems at all events something greater and more complete whether to attain or to preserve..." (Ethics I.1)

Aristotle has summed up the point in his introductory "Contents" to the Ethics: "The science of the good-for-man is politics."

How does the science of politics encourage thinking and how does it encourage the moral man? Briefly, the "four cardinal virtures" of the Greeks (implicit in the eighth grade units which you studied) were Prudence, Courage, Temperance, and Justice--all, in Aristotle's view are a means to creating a situation where one can think in peace. With Aristotle, the private and the social, the individual and the political are related, and he relates them in a somewhat unfamiliar way. Essentially, his Ethics turns on the notion that goodness is something in-between the bads. This rather well known "doctrine" has been labeled the doctrine of "the golden mean" and is sometimes expressed by the phrase "moderation in all things." We say to each other: "Practice the golden mean"--generally joking.

How is the virtue of courage a means to thinking? The extremes (vices) here are those of cowardice, on the one hand, and foolhardiness on the other--excess and deficiency. A coward can't think: he's too scared, the foolhearted man obviously isn't thinking. Temperance walks between the drunkard and the ascetic. A drunk man can't think very clearly, and the ascetic may be too hungry. And Aristotle viewed human nature as "essentially good"--that is, as capable of being tempered so as to be conducive to sound thinking which would guide the development of one's life as a whole. Aristotle is insistent on the notion of character development-- learning good moral habits as a means to thinking; he is also insistent on the need for a "self-realization" of the individual's capacity for thinking, contemplating, and understanding. The "moral habits," thus, are entirely designed to create a life, a society where we can think or contemplate. Thinking is, for Aristotle, an "end in itself" - the chief end of man. The moral virtues are always means toward this end.

But, for Aristotle, man is also a social animal. If we see him as saying, "Everything which you do should make you capable of being more a man--that is, a better thinker" where do government and leaders come in? Certainly most leaders are too busy to think or contemplate much. Maybe they should resign and go to a university or a think-tank? For Aristotle, what separates man from other animals is his "rational soul."

The general science of ethics must discover the "good life for man," must determine to what purpose an individual's life must be ordered. Once *this* has been set out, the next question--that is to be answered in the *Politics*--is "What forms of government will allow for the fullest development of the individual's virture, his innate power?" Before we go to the *Politics*, let us look at the ideas in the *Ethics* for a minute:

A. The *Ethics*:

1. Aristotle's opening remark insists that "all actions are done for a purpose." Understanding what Aristotle has in mind here, can you think of any exceptions? For example, are *all* actions *in fact* done for a *purpose*?

2. Aristotle offers an account of *what is meant* when we speak of "a good man," "a good horse," etc. "A good man is a man who serves his purpose." Is this *always* what is meant? Can you give several examples in which this is *not* "what is meant?" (Give several different contexts for the expression "He is a good man." For example, this expression might be used in a context of choosing sides for a team. In this case "*He is a good man*" means, "*Pick him for our side*." Give other examples of this expression and other uses. Does this mean Aristotle was wrong?)

B. *Politics*

Now let us look at Aristotle's answer to the question, "What forms of government, of leader and group, will allow the individual the fullest development of his innate powers?" (Questions intended to help one understand the *Politics* will be included after each of the sections from the *Politics*. Begin with the question, "What are communities for?" and, in this context, press the question of what leaders are for.)

Aristotle has this to say about the nature and origin of the state:

> "Hence it is evident that the state is a creation of nature, and that man is, by nature, a political animal, and he who by nature and not by mere accident is without a state, is either a bad man or above humanity; he is like the 'Tribeless, lawless, heartless one' (Iliad IX. 63) whom Homer denounces--the natural outcast is forthwith a lover of war; he may be compared to an isolated piece in checkers.
>
> ... the proof that the state is a creation of nature and prior to the individual is that the individual, when isolate, is not self sufficing; and therefore he is like a part in relation to a whole... A social instinct is implanted in all men by nature, and yet he who first founded the state was the greatest of all benefactors. For man, when perfected, is the best of animals, but when separated from law and justice is the more dangerous, and he is equipped at birth with arms, meant to be used by intelligence and virtue, he is the most unholy and savage of animals, and the most full of lust and gluttony. *But justice is the bond of men in states for the administration of justice, which is the determination of what is just, is the principle of order in political society*."

Remember Jack's remark, "Bullocks to the rules; we're strong--we hunt." Jack is looking at the rules as if they are something which the boys just made up as a convenience and which they can as easily dispense with or change; Jack might be characterized as like a sophist. Before one attempts to study the preceding material more closely, with regard to questions on the text, it may help to know that the popular philosophy of Aristotle's day was taught by men called Sophists. (Look up the word "sophistry" in English; you will see later in this unit just how much Machiavelli borrowed from the Sophists.) It was against the influence of the Sophists that Aristotle wrote. The task, as he saw it, was to make "real" knowledge possible. The Sophists said, "There is noting either right or wrong but thinking makes it so" or something near to that. Aristotle said "Truth is not relative; The Sophists are wrong. So, too, the authority of political law is not arbitrary (as, again, the Sophists insisted). It has," he said, "a moral authority." Thus, Aristotle wants to say that we can speak of "you ought to obey the law." His "theory" is designed to answer the question--"Why?" The key to Aristotle's answer is in the passage cited above. He points out that certainly the family is not something "just made up" which can be dispensed with. There is a natural necessity behind this instinctual organization.

The human baby takes a long time to become self-sufficient. The State is merely a logical extension of the elementary units--a more complete development of the aims of the individual, the family, etc.--a closer approximation to the goal of "self-sufficiency." Not only does the State provide for the fullest development of the "animal needs." It provides the only possible environment for the fullest development of man's essential (or "higher") nature--his capacity for thinking. It is as if Aristotle should ask, "Can one have a university on Polyphemus' island where men live alone and there are no laws, no crafts, and no customs?"

C. Questions on Politics

1. The state originates in the bare needs of life. It continues for the sake of a good life. This is the key to understanding Aristotle's coining of the two concepts "natural" and "rational." Man is defined by Aristotle as "a rational and a political animal." Can you think of a better definition? What has Aristotle left out? What would Aristotle say about such a definition as, "Man is an emotional animal"? Dogs and fish don't cry, or do they?

2. In the paragraph in B, Aristotle is concerned to "prove" that the state is a creation of nature, and is prior to the individual.
    a. Does he prove it? That is, does he convince you that the state is a creation of nature, and not, for instance, a "creation" of man? What is the difference?
    b. What does he mean by "the state is prior to the individual"? In what sense "prior?" Was the state born before the first baby?

3. In this same paragraph Aristotle stresses the essential importance of order, of law, and of justice in the affairs of men. He suggests, at least, what men are like and what they would be like if there were no laws among men. (Man, as it were, in a "state of nature.") Does this view suggest something about what is going on in Lord of the Flies? Compare Aristotle's language here ("lust," "gluttony," "savage," "unholy") with the behavior in the "infant society" in Golding's work.

4. The last sentence in the paragraph speaks of justice as a bond, of justice in connection with a principle of order. In the *Flies*, was there any evidence of similar concept? Was there any particular character or sequence in the novel which showed an attempt to bring the concepts "justice" or "principle of order" to bear on the activities or behavior of the "citizens?" Or should they be called "flies?"

5. Could one have a university on Polyphemus' island? Could you have schools without families?

D. Now let us read to see what Aristotle thinks *rulers* are for, given the idea that *states* provide for "natural" needs, are *natural* to men: i.e., help them to be more practical, more prudent, temperate, courageous, wise--to be more thoughtful, philosophic, speculative concerning abstract problems and impersonal questions.

1. The Leader of a State and the Group:

The citizen: "... a state is a composite... composed of citizens. We must then begin by asking, who is the citizen, *what is meant by the term*?... He who has the power to take part in the deliberative or judicial administration of any state is said by us to be a citizen of that state; and, speaking generally, a state is a body of citizens sufficing for the purposes of life... One citizen differs from another, but the salvation of the community is the common interest of them all. This community *is* the constitution; *the virtue of the citizen must therefore be relative to* the constitution of which he is a member... But there is a rule of another kind, which is exercised over free men and equals by birth--a constitutional rule, which the ruler must learn by obeying ... It has been well said that 'he who has never learned to obey cannot be a good commander.' The two are not the same, but the good citizen ought to be capable of both; *he should know how to govern like a freeman, and how to obey like a freeman--those are the virtues of a citizen*.

"We are here speaking of the best form of government, i.e., that under which the state will be most happy (and happiness, as has already been said, cannot exist without virtue); in the state which is best governed and possesses men who are absolutely just and not just merely relative to the principle of the constitution, the citizens *must not lead the life of mechanics or tradesmen*. Such a life is ignoble and inimical to virtue. Neither must they be husbandmen. *Leisure is necessary both for the development of virtue and the performance of political duties*."

The ruler: "Every political society is composed of rulers and subjects. Let us consider whether *the relations of one to the other* should interchange or be permanent... Kings have no marked superiority over their subjects... it is obviously necessary on many grounds that all citizens alike should take their turn at governing and being governed. Equality consists in the same treatment of similar persons, and no government can stand which is not founded upon justice...

"We say that the virtue of a citizen and ruler is the same as that of a good man. The same person must first be subject and then a ruler. The legislator has to see that they become good men, and by what means this may be accomplished and what is the end of a perfect life."

2. Questions on Section 1:

a. The first sentence in this section shows Aristotle's "method." Aristotle seems to regard the question "What is a citizen?" as a question about the use of the word citizen. How do we use the word "citizen?" How would you go about answering a question asking, "How do we use the word 'citizen'?"

b. The first paragraph suggests that "the virtue of the citizen is relative..." Is the virtue of a "man" also "relative?" Characterize the difference. The "nature of the state" may be said to change as its constitution changes. It seems the "nature of the individual man" is not subject to such change. Why?

c. In speaking of the best form of government Aristotle excludes a whole "class," and for the reason that they do not possess the first requisite for citizenry, such a state as: leisure. The Greek word "leisure" meant something quite different from what it means today--though it had a meaning related to our meaning. Can you suggest what the Greek meaning was by examining how Aristotle uses the word? What does leisure have to do with thinking? With "virtue" as Aristotle understands it? What would he regard as the performance of political duties?

3. Aristotle's Politics on different forms of government:

"The true forms of government, therefore, are those in which the one, the few, or the many, govern with a view to the common interest; but governments which rule with a view to the private interest, whether of the one, or of the few, or of the many, are perversions... Of forms of government in which one rules, we call that which regards the common interests, kingship or royalty; that in which more than one, but not many, rule, aristocracy... But when the citizens at large administer the state for the common interest, the government is called by the generic name--a constitution (or "policy").

"Of the above-mentioned forms, the perversions are as follows: of royalty, tyranny; of aristocracy, oligarchy; of constitutional government, democracy. For tyranny is a kind of monarchy which has in view the interest of the monarch only; oligarchy has in view the interest of the wealthy; democracy, of the needy; none of them the common good of all."

4. Questions on Section 3:

a. Are any of these kinds of rule evident in The Lord of the Flies? Does one work better than another there? Can you there cite both a form and its perversion, giving evidence?

b. What makes a leader in each of Aristotle's three systems? What might make leadership go bad in each of the systems?

c. If one tells a good government by its serving the "common interest" and by its serving "thinking," "thinking" and the "common interest" must be related. How?

4. Aristotle's Politics on the law:

The discussion of the first question shows nothing so clearly as that laws, when good, should be supreme; and that the magistrate or magistrates should regulate those matters only on which the laws are unable to speak with precision owing to the difficulty of any general principle embracing all particulars. But what are good laws has not yet been clearly explained; the old difficulty remains. The goodness or badness, justice or injustice, of laws varies of necessity with the constitutions of states. This, however, is clear, that the laws must be adapted to the constitutions. But if so, true forms of government will of necessity have just laws, and perverted forms of government will have unjust laws...

In all sciences and arts the end is a good, and the greatest good and in the highest degree a good in the most authoritative of all--this is the political science of which the good is justice, in other words, the common interest...

Now, absolute monarchy, or the arbitrary rule of a sovereign over all the citizens, in a city which consists of equals, is thought by some to be quite contrary to nature; it is argued that those who are by nature equals must have the same natural right and worth, and that for unequals to have an equal share, or for equals to have an unequal share, in the offices of state, is as bad as for different bodily constitutions to have the same food and clothing. Wherefore it is thought to be just that among equals every one be ruled as well as rule, and therefore that all should have their turn. We thus arrive at law; for an order of succession implies law. And the rule of the law, it is argued, is preferable to that of any individual. On the same principle, even if it be better for certain individuals to govern, they should be made only guardians and ministers of the law. For magistrates there must be--this is admitted; but then men say that to give authority to any one man when all are equal is unjust. Nay, there may indeed be cases which the law seems unable to determine, but in such cases can a man? Nay, it will be replied, the law trains officers for this express purpose, and appoints them to determine matters which are left undecided by it, to the best of their judgment. Further, it permits them to make any amendment of the existing laws which experience suggests. Therefore he who bids the law rule may be deemed to bid God and Reason alone rule, but he who bids man rule adds an element of the beast; for desire is a wild beast, and passion perverts the minds of rulers, even when they are the best of men. The law is reason unaffected by desire.

5. Questions on Section 4:

a. The laws must be adapted to the constitution--the type of state. If one knows "the good" (or purpose) of that type, he should enact laws accordingly. "Make laws to fit the purpose and type of your state," Aristotle says. He then says that the good or purpose of every state is the justice it provides; justice exists to serve the common interest. In order to know if the "law is just," what must you first determine? How would you determine it?

b. You may be familiar with the expression "the law of the land." In the present U. S. if you were to question the "justice of the law," would you also, as a first step, or primary consideration, follow Aristotle's procedure? For example, is "the common interest" dependent on the form or type of government, and is our "law" so constituted?

c. "And the rule of law, it is argued, is preferable to that of any individual." Do you agree? Why? Is this idea basic to any (every) form of government of constitution? Was this a major issue in The Lord of the Flies? (Recall Ralph's plea, "but the rules...")

d. The last two sentences are perhaps the best capsule statement of Aristotle's social and political thought. Does this help to clarify the basic issue and conflict in The Lord of the Flies?

e. Consider the following sentences:

1. "Laws should be supreme."
2. "The end of political science (law?) is justice, the common interest."
3. "He who bids law rule bids law and reason rule."
4. "The law is reason unaffected by desire."

If you consider the relationship between these four statements, can you answer the following questions, some of which we posed earlier?

(1) What forms of government will allow to the individual the fullest development of his innate powers (reasoning powers)?

(2) What is the relationship between government's service of the common interest and its service of thinking?

(3) Can a ruler himself be a thinker?

(4) What is the relationship between the government's purpose of encouraging "leisure" and "thinking" and its foundation in "law-which-is- reason-unaffected-by-desire." Can "thinking" be both what government exists to encourage and what it is founded on?

(5) Write some notes or a story in which you tell a short Lord of the Flies. Give a picture of Aristotle's conception of what government is for, what in nature requires it, what makes a government good and bad, and what is the "sanction" for the rules which keeps one from saying as a leader: "Bullocks--the rules; we're strong; we hunt." Make your story embody Aristotle's picture of:

    (1) The group's need for a leader;
    (2) Nature, its threats and promises;
    (3) The group's appeal beyond human leadership;
    (4) The rules which govern leaders, the need for rules.

III. Cicero and Rome:

We took Aristotle as our example from Greek culture and looked at what he said as to how and why men organize themselves into groups--select various kinds of leaders for their various kinds of groups. We tried to draw out what Aristotle says about what it takes to lead and to follow, about what government is for, and about what the best forms of government are--to construct pictures or stories which embodied or made meaningful what Aristotle was trying to get at as he opposed the Sophist's "Laws are just made-up--for society's convenience or for the private convenience of those who make them up."

Now the writers of this unit want to represent what Aristotle says as a picture with the motto, "Laws are not just made up; they are founded upon our capacity to make sense of things (reason) and to further that capacity, a capacity 'in us,' not made up." You may wish to make another representation and certainly you can make a fuller one involving leaders, groups, governments, etc. There were other answers to the Sophists. The one which we consider here is that of Cicero, a Roman who lived a few years before

Christ and one of the last leaders of the Roman republic--a republic whose polity influenced tremendously the polity of later generations, including that of Jefferson and Machiavelli, both of whom we shall take up later in this unit.

A. Before we try to construct pictures of Cicero's conception of the leader, the group, government, etc., let us look at his conception of law as over against Aristotle's:

Aristotle says:

> He who bids the law rule may be deemed to bid God and Reason alone rule, but he who bids man rule adds an element of the Beast; for desire is a wild beast, and passion perverts the minds of rulers, even when they are the best of men. The law is reason unaffected by desire.

Now we know what goes with that picture, but what goes with Cicero's picture--a picture of what the group and the leader are like and of the rules which bind them together?

Cicero says:

> Law is not a product of human thought, nor is it any enactment of peoples, but something eternal which rules the whole universe by its wisdom in command and prohibition. True law is right reason in agreement with nature. It is of universal application, unchanging and everlasting. It summons to duty by its commands and averts wrong-doing by its prohibitions. Law is the discrimination between things just and unjust, made in agreement with the primal and most ancient of things, nature.

1. "True law is right reason in agreement with nature." Do you understand that definition? Whose reason? How would you know when it agreed with nature? Is there wrong reason, and is it in agreement with nature too? How would you know when you had a true law under Cicero's definition?

2. Have you ever been summoned to duty by a law which was of universal application, unchanging and everlasting, which averts wrong doing by it prohibitions? Have you no conscience? Is your conscience in agreement with nature, with everybody else's conscience? Is your conscience reasonable? Could a Sophist say that your conscience was just "made-up," that its prohibitions are just a matter of social convention?

3. Why does Cicero contradict Aristotle and remove law from the domain of human thought to some higher abstract plane?

4. If nature tells us how we should behave and what laws are, why should we have legislatures and rulers? Did nature tell the Flies what law is and how we should behave?

B. In trying to be clear about what Cicero is saying about "law" or "natural law," it may be well to look in an encyclopedia or a book of political science which deals with "natural law" in Roman times to see if you can find explanations of the following conceptions of law which prevailed in Roman times and into Christian medieval times:

1. Eternal law: the "order of the created world"--all the rules for the regulation of the creation--as they have existed in the mind of God since eternity.

2. Natural law: the "order of the created world"--all of the rules for the regulation of the creation which have existed in the mind of God

since eternity--as these rules can be figured out by men who observe the movement of the stars, the various genera and species, and the place where man fits in the order of things.

3. *Positive law*: Law which is created by kings and Senates and so forth--man-made law; here "man-made" means not created by man but interpreted by man on the basis of his discovery of natural law. A legislature or a king is thought of as finding out what kind of species the human species is among other species and framing laws to protect what is natural in man. Thus, natural law says that men and beasts mate in a state of nature freely and on the basis of instinct *and* free choice; positive law has to provide that people be protected against being forced to mate against their will. Natural law says that men speak naturally; positive law says that contexts must be allowed in which men-in-community can speak to one another--senates or parliaments or whatever. Can you think of other "natural capacities" or limitations in man which would tell a lawmaker how to make up laws? What did the founding fathers mean by "the laws of Nature and of Nature's God?"

4. *Divine law*: Divine law comes into political philosophy only after the conversion of the Roman empire to Christianity; it refers to the commandments of God in scripture; this law is distinct from natural law in that what it says is not "in the nature of things." The commandment to keep the Sabbath does not depend on research into Sabbaths or into which day is best for rest. The commandment to love one's neighbor as oneself does not come out of any natural instinct--is not part of natural law. (Are we naturally loving or unselfish? Is the command irrational?)

Now if we keep these four laws in mind, we can perhaps go on to understand a little better Cicero's picture of what makes a good ruler.

Cicero tells what the good ruler and a group are like by telling the story of a vision which came to the younger Scipio while he was little more than a common soldier. His adoptive grandfather, the conqueror of Carthage and Hannibal, Scipio the Elder, came to this younger Scipio in a dream and showed him the heavens, the Carthage which he--the elder Scipio had conquered--showed him also what he ought to be in order to be a proper ruler. Though the characters in the dream are historical characters, the dream was made up by Cicero to illustrate his conception of what a ruler who is bound by natural law is like:

"After we parted for the night, I [Scipio the Younger] fell into a deep slumber, sounder than usual because of my long journey ... I dreamt that Africanus was standing before me. Upon recognizing him I shuddered, but he reproved my fears and bade me pay close attention to his words.

"'Do you see that city which I compelled to be obedient to the Roman people but which is now renewing earlier strife and is unable to remain at peace?' (From our lofty perch, dazzling and glorious, set among the radiant stars, he pointed out Carthage) ... [Scipio the Elder then tells the story of how Scipio the Younger will destroy Carthage and come to hold the office of censor in Rome, how he will conquer various lands, how he will find Rome disturbed by internal strife, and how he will have to use his best genius to set it at peace and prevent civil war.]"

He continues: "But that you may be more zealous in safeguarding the commonwealth, Scipio, be persuaded of this: all those who have saved, aided, or enlarged the commonwealth have a definite place marked off in the heavens where they may enjoy a blessed existence forever. Nothing that occurs on earth, indeed, is more gratifying to that supreme God who rules the whole universe than the establishment of associations and federations of men bound together by principles of justice, which are called commonwealths. The governors and protectors of these proceed from here and return hither after death."

Scipio's father also appears to him and says: "... Scipio, cherish justice and your obligations to duty, as your grandfather and I, your father, have done; this is important where parents and relatives are concerned, but it is of utmost importance in matters concerning the commonwealth. This sort of life is you passport into the sky."

Next Scipio the Elder explains that the earth and the planets in their motions are a harmony--how they make harmonious music in moving in relationship to one another; the man who serves the commonwealth, having been part of the harmony of nature before death, will become part of the harmony of nature after death and hear the music of the spheres. The Elder Scipio then says that early fame lasts only for a short time and does not reach far across deserts, rivers, oceans and so forth; it is not worth seeking as over against the true and eternal honor which comes from God. Scipio concludes: "Exercise (your soul) in the best achievements. The noblest efforts are in behalf of your native country; a soul thus stimulated and engaged will speed hither to its destination and abode without delay; and this flight will be even swifter if the soul, while it is still shut up in the body will rise above [the body], and in contemplation of what is beyond, detach itself as much as possible from [it]. Indeed, the souls of those who have surrendered themselves to bodily pleasures, becoming their slaves and who in response to sensual passions have flouted the laws of gods and of men, slip out of their bodies at death and hover close to the earth, and return to this region only after long ages of torment." ("The Dream of Scipio," trans. W. H. Stahl)

1. Do you understand from this description what true law (natural law) is for nature?
2. Are you clear about what it is for man? Did Scipio the Elder make a scientific investigation of what man is? How did he find that serving the state is good and serving pleasure bad? Isn't his advice just the reverse of what nature tells us?
3. Does this vision help us to understand what duty is?
4. Would you say that Scipio the Elder is the voice of conscience?
5. What is it like to create an "association and federation of men bound together by principles of justice called a commonwealth"? Does this mean any old government? Why should its servants be seen as living in harmony with nature's music?
6. Does this section sound like "Fight for old Rome and you get pie-in-the-sky"? In what way? In what way not? Where does law come in? justice?
7. Does Cicero seem to have any interest in the idea that "The reason for government is the cultivation of thinking in leisure"--that you couldn't have a university on Polyphemus' Island?
8. Put Cicero's story beside the story which you made up to embody Aristotle's picture of:
    (1) Nature, its promises and threats to man.
    (2) The group's need for a leader. (Does Cicero consider this question?)
    (3) The possibility of appeal beyond human leadership.
    (4) The character of the rules which governs leaders--the need for rules.

IV. St. Augustine's City of God

St. Augustine's The City of God, is a comprehensive expression of Christian dogma and many other things as well, among them what a leader and a group are and should be. The questions Augustine discusses were not academic. He was not trying to construct a metaphysical system, but to deal with problems which were "real" in the sense that they were taken from the "stream of life" about him. Augustine wrote as Rome was falling. The whole blame for the fall of Rome was being laid at the door of the Christians who didn't understand the strength of the old Roman "religion of country" praised by Cicero. What is relevant to our interests is Augustine's account of the duties of the Christian in relation with the civil authority. The great "problem" in medieval (and later) political and social theory was that of circumscribing proper domains of the two "leaders" central to the lives of men: the church and the state--divine and civil authority. Augustine's contribution to the history of the problem is the doctrine of the "two cities" which gives us the initial setting--the opposition of the "Church" and the "State." He separates in theory what was already becoming separate in influence and demand upon the lives of men--the church and the state, the secular and the religious. Or as Augustine himself "mystically expresses" it--the world of the flesh and the world of the spirit. The language with which Augustine expresses this division of allegiance is the language of the Christian Scriptures. The division of allegiance, and therefore also of authority, is explained in terms of "the fall" of Adam, and the origin of the two "cities" is explained in terms of the symbolism of Adam's sons: Cain and Seth. But these two cities are neither of them the Rome which was falling--neither are they commonwealths in Cicero's sense though one of them is a commonwealth in another sense. The members of the earthly city and those of the heavenly city may be distinguished:

> Accordingly two cities have been formed of two loves: The earthly by the love of self, even to the contempt of God; the heavenly by the love of God, even to the contempt of self. The former, in a word, glories in itself; the latter, in the Lord. For the one seeks glory from men; but the greatest glory of the other is God, the witness of conscience. ... In the one, the princes and the nations it subdues are ruled by the love of ruling; in the other the princes and the subjects serve one another in love, the latter obeying, while the former take thought for all. The one delights in its own strength, represented in the form of its rulers; the other says to its God, "I will love Thee, O Lord, my strength." (Ps. 18. i) The City of God, XIV, 28.

We have come to a different notion of the "fellowship of all men." The Stoics believed in "the fellowship of all men as belonging to a single species." What is our notion of the fellowship of man? What is the Jewish notion? the Christian? What does Augustine substitute for Aristotle's reason or Cicero's justice as the cement of "cities." Further:

> But if we ... assume this and say that a people is an assemblage of reasonable beings bound together by a common agreement as to the objects of their lives, then, in order to discover the character of any people, we have only to observe what they love. Yet whatever it loves, if only it is an assemblage of reasonable beings and not of beasts, and is bound together by an agreement as to the object of love, it is reasonably called a people; and it will be a superior people in proportion as it is bound together by higher

> interests, inferior as it is bound together by lower. According to this definition of ours, the Roman people is a people; and its weal is without a doubt a commonwealth or republic. But what its tastes were in its early and subsequent days and how it declined into sanguinary seditions and then to social and civil wars, and so burst asunder or rotted off the *bond of concord* in which the health of people consists, history [tells us] (Still they *were* a people and their administration *was* a republic because): there remained an assemblage of reasonable beings bound together by a bond of love.
>
> But what I say of this people and this republic I must be understood to say ... of every other nation, great or small, which had a public government. For, in general, the city of the ungodly, which did not obey the command of God that it should offer no sacrifice save to Him alone, and which, therefore, could not give to the soul its proper command over the body, nor to the reason its just *authority* over the vices, is void of true justice.
>
> *City of God* XIX, 24

Augustine's notion of the standard for civil obedience is also simply taken from Scripture: "Render therefore to Caesar those things which are his--and unto God those things which are God's." (Matt. XXII, 21) A close analysis of the above passages may help to bring out Augustine's basic concepts which alter earlier thought and fashion future thought in connection with the governing of human relations.

A. Questions on Augustine:

Carefully read the above-cited passages from Augustine.

1. Augustine's definition of a people: "An assemblage of *reasonable beings*, *bound together by a common agreement* as to the *objects of their love* ..." Compare this with Aristotle's remarks on the same topic.

> ... A state is ... an aggregation of families in well being, for the sake of a perfect and self-sufficing life ... the will to live together is friendship. The end of the state is the good life, and these are the means toward it.
>
> *Politics* III, 9

Notice the great similarity. Also notice the essential difference. Can you expand this and speak generally and by giving details of the *change in the point of view*?

2. "... To discover the character of any people, we have only to observe what they love."

--What different sorts of things can "a people" *love*?

--Can these be reduced to *two kinds* as Augustine suggests?

--This "reduction" seems to indicate two basically different *attitudes*, or points of view, toward life. These might be shown in this way: one believes in God; the other does not. How can belief in God affect one's attitude toward life?

3. Would you understand me if I said that the world of an unhappy man is a different one from that of a happy man? It is like this with *belief* too. Augustine thinks that you can discover the character of a people by discovering the kind of world they live in, that is, by finding out what they love. Some people love money, some fame, others love leisure. Some people love only to eat and drink. Am I *characterizing* people? You, perhaps; or me? How does the word "love" work; what does it mean here?

4. Augustine says in this passage that there is "a bond of concord in which the health of a people consists." Is this Cicero's justice? His "commonwealth" or "commonweal" or Aristotle's "common interest?" What is this bond? Would you say that a people who loved only (lived only) to eat and drink were unhealthy? (For example, the Romans in a particularly affluent time had what they called a "vomitorium" so that one might eat again and again.)

What about people who love only wealth, or what it can bring? Are they also "unhealthy"? The Romans of whom Augustine speaks were "reasonable beings." So too, they were "in accord" presumably concerning a common object of love. The Romans are a people, and a people with a Republic. But Augustine wants to ask more of this "people" and this "Republic": Is it healthy? What sort of character does it have? And now Augustine has a standard--a new standard--that of Christianity. This standard employs the criteria of "love." Is that peculiar? The question is: Is this people, this Republic, bonded by the "love of self" (the earthly city) or bonded by the Love of God? There are other distinctions Augustine makes here: e. g., "love of rule" or "the love of service." What would a leader be like in Augustine's city? Could you have one?

5. a. Can you now compare the different standards, or criteria, for judging the "goodness of a state?" (Aristotle/Augustine?) You might begin by trying to discuss authority in each case, i.e., to what does each thinker appeal in his remarks on "the good" (state, man, act, etc.)?
b. Consider and discuss the role that each of the following concepts play in the work of one (or more) philosophers (Aristotle/Augustine): 1) Reason. 2) Nature. 3) God.

The ideals alter. The ultimate source or guarantee of principles alters--but something remains the same--the notion of the need for order, for law. The author of this unit wants to say that what changes perhaps is the idea of man. Is that right? First, man is a rational animal (Aristotle). Then he is also an emotional animal whose drives must be curbed, but whose aspirations are (or can be) universal (Cicero). And even this is too simple. Now, he is also what kind of animal?

6. Recalling again our "Flies," is there any indication that the island is one of Augustine's "Cities?" Do any of the flies seem to exhibit what one might call medieval Christian virtues? Is there at any time in the brief history of the Island of Flies when there is evidence of a bond of charity, either on a personal or a social level? What do the flies love? Does this tell you, as Augustine suggests, anything about them?

7. From what you have seen of Augustine's "cities," do their ideals relate to:
   a. Nature, its promises and threats to man? why? why not?
   b. The group's need for a leader? why not?
   c. The possibility of appeal beyond human leadership? why?
   d. The character of the rules which govern leaders—the need for rules?

8. Can you make a Flies for Augustine's conceptions?

V. John of Salisbury's Policraticus

By the time of the twelfth century, the sharp distinctions which Augustine made between the "two cities" had dulled. Augustine insisted, or rather reminded, the Christian that God insisted that a man and his community must "offer no sacrifice save to Him alone." This did not, by the way, mean that God expected, or that Augustine thought He expected, burnt offerings or a slaughtered calf every Friday. Man (men) must first obey, suffer for, etc. God. The commandment is that of loyalty and love. Augustine reminds his readers that only when one is first devoted to the commandments can there be justice, authority, harmony in the state. Love--Christian charity--is the cement of the structure we call Society. If there is love, do we need laws? Is that very practical?

In the following brief passage, taken to represent medieval Christian ideas of government, John of Salisbury does not propose a novel theory of political organization. But John of Salisbury knew or thought he knew that the world was God's creation; this belief provided a framework for thinking about everything. And so, he, in the Policraticus, ("The Statesman's Book") is trying to draw out how this life (to speak graphically) "ties in" with the next; he set down how men in his time found leaders and groups related to each other and nature and God. He did this in terms of some images or metaphors for what the world is like: the metaphor of the ladder, of the head and body, and of the "stick and carrot."

The ladder: in this whole scheme of salvation there are sets of layers, ladders, or hierarchies. There is a hierarchy of obligation, or allegiance, which is to account for the organizational unity and functioning of the Christian Society; and so the general idiom in which this aspect is expressed in literature is that of "duty."

John's first idea is that government is like a human ladder reaching upward or downward.

The second major idea which seems to underlie John's thinking comes out clearly in the second model that he employes throughout his essay, the model of the head and the body. Just as the mind (head) must control the members of the body, so must the prince control the members of the commonwealth. Here the analogy hinges on the conception of the commonwealth as like a body, an "organic unity." Now the two models for the relationship between the leader and the group come together in a picture of the King: he is the top of the ladder, the head of the body. After the twelfth century, the increase in the power and authority of the king raised a knotty problem: how can the king hold his power from God and at the same time be the representative of the people? If his is a divinely instituted authority, then why should he pay any heed to the voice of the people? The problem led ultimately in the seventeenth century to the beheading of King Charles I of England; Charles insisted that he was responsible only to God; but his subjects insisted sharply that their king must be responsive and responsible to their will--which was that the king's head should roll. To John of Salisbury, of course, this was no problem; to him it was clear that the authority of the king derived from God, that the king was responsible only for the people's good, not to the people's will. By implication, thus, the leader is one who achieves a maximum renunciation of himself to the will of God and so to his people's good. For what God wills is also what is good for man. But where does Augustine's love come in here? And where does natural law, or divine law, or human law come in?

A. The leader: A tyrant and a prince

Between a tyrant and a prince there is this single or chief difference. The prince obeys the law and rules the people by its dictates, accounting himself as but their servant. It is by virtue of the law that he makes good his claim to the commonwealth and in the bearing of its burdens; and his elevation over others consists in this, that whereas private men are held responsible only for their private affairs, on the prince fall the burdens of the whole community. Wherefore deservedly there is confered on him, and gathered together in his hands, the power of all his subjects, to the end that he may be sufficient unto himself in seeking and bringing about the advantage of each individually, and of all; and to the end that the state of the human commonwealth may be ordered in the best possilbe manner, seeing that each and all are members one of another.

[The king as the head of the Body] Wherein we indeed but follow nature, the best guide of life; for nature has gathered together all the senses of her microcosm or little world, which is man, into the head, and has subjected all the members in obedience to it in such wise that they will all function properly so long as they follow the guidance of the head, and the head remains sane. Therefore the prince stands on a pinnacle which is exalted and made splendid with all the great and high privileges which he deems necessary for himself. And rightly so, because nothing is more advantageous to the people than that the needs of the prince should be fully satisfied; since it is impossible that his will should be found opposed to justice.

[The King as the image of God] Therefore, according to the usual definition, the prince is the public power, and a kind of likeness on earth of the divine majesty..."Who, therefore, resists the ruling power, resists the ordinance of God, (Rom., ixiii., 2)," in whose hand is the authority of conferring that power, and when He so desires, of withdrawing it again, or diminishing it. For it is not the ruler's own act when his will is turned to cruelty against his subjects, but it is rather the dispensation of God for His good pleasure to punish or chasten them. Thus during the Hunnish persecution, Attila, on being asked by the reverend bishop of a certain city who he was, replied, "I am Attila, the scourge of God." Whereupon it is written that the bishop adored him as representing the divine majesty. "Welcome," he said, "is the minister of God," and "Blessed is he that cometh in the name of the Lord," and with signs and groans he unfastened the barred doors of the church, and admitted the persecution through which he attained straightway to the palm of martyrdom. For he dared not shut out the scourge of God, knowing that His beloved Son was scourged, and that the power of this scourge which had come upon himself was as nought except it came from God.

It good men thus regard power as worthy of veneration even when it comes as a plague upon the elect, who should not venerate that power which is instituted by God for the punishment of evildoers and for the reward of good men, and which is promptest in devotion and obedience to the laws?

...

[The king as under the law...and above it] To quote the words of the Emperor, "it is indeed a saying worthy of the majesty of royalty that the prince acknowledges himself bound by the Laws (Justin., God., I., 144)." For the authority of the prince depends upon the authority of justice and law; and truly it is a greater thing than imperial power for the prince to place his government under the laws, so as to deem himself entitled to nought which is at variance with the equity of justice.

Chapter I (Book IV)

(Elsewhere, John of Salisbury speaks of the commonwealth as bound together by love, since a king ought to seek more to be loved than to be feared.)

B. Questions on Policratus

1. "Between a tyrant and a prince ... servant." Using this sentence define tyrant. This may be called a "negative" definition. What is the key word in the distinction Salisbury is making here?

2. "It is by virtue of the law that the prince makes good his claim to the commonwealth and in the bearing of its burdens ..." Notice the central importance "the law" begins to take on in Salisbury's account. It is law which serves to distinguish the prince from the tyrant; and it is "the law" which settles the claim to the commonwealth. Judging from the account of the "types" of law given previously, to which is Salisbury referring here?

3. "Wherefore deservedly there is conferred upon him, and gathered together in his hands ..." Who does the conferring? Is the criterion for telling "who deserves what" arbitrary?

4. In what sense can "nature" be thought of as a guide? Could you (the student) follow this advice? How would you go about it? "Nature" is somehow related to "order," and Salisbury speaks here also of "functioning properly." The analogy is this: just as the human being functions in an orderly fashion when "directed by the brain", so the commonwealth functions in an orderly fashion when "directed by the prince."* Positive harm (disorder) results in either case when the ruling element (the rational faculty) becomes subdued or otherwise loses command. Is this analogy helpful? The strength of an analogy is that it dramatizes common features, in this case the "organic wholeness" of the individual and the state; both are to be understood as like the human body. One might now remind himself of how a commonwealth is not like a human being.

5. "Therefore the Prince stands on a pinnacle ... made splendid with all the great and high privilege which he deems necessary for himself. And rightly so, because nothing is more advantageous to the people than that the needs of the prince should be fully satisfied; since it is impossible that his will should be found opposed to justice."

a. Paraphrase this argument, i.e., answer, in your own words, the question answered by Salisbury, "Why is it right that the Prince stands on a pinnacle, made splendid with what he has taken to be necessary for his own complete satisfaction?"

b. Why is it impossible for the Prince to be unjust? Can you imagine saying this of the President of the United States (whoever he might be)?

c. How would Salisbury regard the remark, "Human nature is fallible"? Do you think he would insist that the Prince is an exception? Does "Prince" refer to a particular man? What makes a "Prince" a "Prince?" When is a "Prince" no longer a "Prince?" Is a man who becomes a Prince different afterwards? How?

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* For the complete capsule expression of this extended metaphor vide: Policraticus Book 5, Chapter 1.

6. "The Prince is ... a kind of likeness on earth of the divine majesty." Recall: The Prince is to the commonwealth as is the head to the body (analogy from "Nature"). Now look at this other analogy: the prince is in time as God is in eternity. (One might call this a "supernatural" analogy) What is the point of this analogy? One may mistakenly think that Salisbury employs these analogies for the purpose of "praise." Rather these analogies are intended to explain. The question is--to explain what?

7. Just what is the difference between a prince and a tyrant? It looks as if what the two may do is the same. Was Attila a tyrant? Brutality does not seem to make the difference--is not the distinguishing factor. Suppose you were to go to Seward next week (or a thousand years ago). The day you arrive you learn that by decree of the ruler ten children are to be publicly flogged that afternoon. According to Salisbury, would you know enough at this point to call this ruler a tyrant? If not, what more would you have to know, i.e., what would enable you to tell if this particular ruler is a prince or a tyrant?

8. "For the authority of the Prince depends upon the authority of justice and law ...." This is the concluding line in this brief chapter. A close reading should suggest the importance of this sentence in helping to explain what Salisbury has been tending toward. This brings together four key concepts:

(1) Prince (sovereignty)
(2) Authority
(3) Justice
(4) Law

a. Can you give an account now of the various relations of these terms in Salisbury's account? Is there a hierarchy here? What else need be added?

b. Can you formulate the question which this chapter is intended to answer?

9. "For it is not the rulers' own act when his will is turned to cruelty against his subjects ...." Again, this might be (wrongly) understood as "giving license to (whatever)." This may help: Abraham is often called "the father of faith" in Christian tradition. The story is well known--how Abraham took his beloved son to the mountain that he might sacrifice him on God's command. The parallel is this: Abraham's story is not an invitation to infanticide, a lesson to those who would imitate the action to "gain faith." So, too, here: Salisbury is not licensing the Prince, but rather insisting on the autonomy of authority, on the requirement of obedience to the authority of the law.

10. The distinction between a tyrant and a leader, from the medieval point of view, might be illustrated by recalling the Flies. Both Ralph and Jack enjoy a period of rule. How would you characterize the difference as regards their rule? Is there an absence of something in Jack's rule? How would Augustine or John of Salisbury speak of Jack as a ruler? Could you speak of Jack's rule as a decayed form of Ralph's? What has brought this about? How have the followers changed? Do they change their loyalty and allegiance in principle, or merely shift this same loyalty, this allegiance from one boy to the other? Perhaps it is wrong to speak of allegiance and loyalty at all, on this island of flies. Perhaps one might find better use for the expression "habit" in the case of Ralph's

followers. Can you suggest a more suitable expression to characterize the "bond" (or lack of it--i.e., personal motivation) in the case of Jack's followers?

11. Now, if you wish to, reread the Song of Roland. Do you find kings and tyrants there? Do you find a commonwealth of love? of hate? What about law? Does it come into the poem?

12. From what you know of John of Salisbury's picture of the leader and the group, how do their organization relate to his concept of:

1) Nature, its promise and threats? Its law?
2) The group's need for a leader?
3) The possibility of appeal beyond human leadership?
4) The rule which governs leaders?

VI. The Renaissance:

With the Renaissance, the secular authority will be seen again as more and more "independent." Both the classical and medieval ideals had been, in one sense, in agreement: political and social authority in some way depended on an ethical (or religious) source. Recall that Aristotle took for granted the necessary relation between ethical and political questions. (The separation to him would have been absurd.) Aristotle had it that the end of political administration was the "good life," i.e., "happiness." Medieval writers would agree to the extent also that the end of political activity was "the good life." The difference is that it must be ordered to fulfill God's plan of salvation, i.e., the end of human (thus of social and political) activity was to gain eternal happiness. While the differences are great, the general idea is that society is a whole, is an organic body merely composed of different parts, which must be ordered, of course, but each part has also its own function in the working "living" body of the commonwealth.

Now, for a contrast, let us look at a major Renaissance thinker: Machiavelli and his view of the leader. Machiavelli shows the severing of the carefully tied knot yoking ethics and politics--personal duties and the problems of government. He simply shows a ruler for whom the business of the ruler is to rule, to govern. He asks us not to confuse problems of conscience with the problems of governing (controlling) men.

One can hardly emphasize enough this idealogical "coup." There is no question at all but what Machiavelli deserves the title "father of modern political science." He made politics a technique, a technology, rather than an extension of belief.

Medieval political thought conceived of society (the commonwealth) as a kind of human being (organic theory). Machiavelli presents a view of politics that conceives of the commonwealth as more like a machine. Up to this period men had regarded the community as one might regard his family, as having a kind of soul, as a living thing. But Machiavelli looked about him and saw powerful, feudal lords, aspiring monarchs with an eye to autonomy by conquest, etc. These were not "family activities."

Another way of putting this might be that Machiavelli's question was, What in fact are the issues of government? What are the problems of the Prince? He at least began with the "is" and not the "ought to be." (Whether or not he ended that way you will consider later.) He begins not with the questions, "What are the duties of a prince?"; but rather with "What are the problems of a Prince?"; not how should the Prince regard himself and his subjects, but rather how can he solve the problems created by rule? In Machiavelli, the Prince is "reduced," really, from the image of the "father" of a family or community, who exemplifies the ideals of that community, to a kind of mechanic who manipulates machinery, interchanges or replaces parts, scraps old worn-out pieces. "Success" is the measure for Machiavelli's Prince. What is the *end* of all this? Well, what is the "*end*" or purpose of any controlling force: to *control*. One thing more, of course: to *insure* control. This means, simply, that power becomes an end, as well as the most efficient means. In short, for the Prince, power becomes an "*end* in itself."

Beyond this? The "good life"? Well, that's not the affair nor the task of the government. The Prince must see his task for what it is.

Machiavelli was not a "villian." He did not kill babies or beat his wife. He was a man trying to figure out a problem. The problem was this: Italy was, in fact, a mess. Feudal lords constantly warred against each other, making it quite an easy matter for foreign powers, especially France and Spain, to exploit the people and the wealth of any province. Machiavelli saw the ills and also saw a solution--a unified Italy. His means: whatever it takes. Machiavelli emphatically states: this is the problem, this is a way to solve it. His political philosophy is exactly that: political. He requires no prefatory remarks concerning the origin, nature, or end of human knowledge, or human nature. But is there, in this very indifference to such matters, an implicit view of the nature of man?

A: Machiavelli's *Prince and Discourses*

Questions are co-ordinated with chapter headings (#1 *et.al.*)

#1. An outline of Machiavelli's comments here may help to get the lay of the land. To the Prince: concerning states--all of which are either Republics or Monarchies.

A. Subject: Acquisition of
    1. free-state
    2. monarchy
B. Procedure ("means"): Annexation by
    1. Force
        a. Prince
        b. Others
    2. Good Fortune
    3. Special Ability
        a. Political
        b. Military *et al.*
C. Objective (goal or "end"):
    (You might begin such an outline in this manner, adding detail to it and/or modifying it as you begin to learn more of Machiavelli.)

#2. *Explanatory note*: Machiavelli makes it clear that monarchies *only* are to be discussed in this work. The discussion will center about the *acquisition*, the *government*, and the *maintenance* of monarchies. The reference which Machiavelli makes in the first sentence is to his *Discourses on Livy*, a work on "republics" on which some comment was also made in the introduction in your text. We might delay questions on *The Prince* briefly in order to consider this "other work."

In the *Discourses*, Machiavelli expresses his understanding of the ideal of the state, the form of which may surprise the student. He thought of a Republic as ideal. In *this* work (in contrast to *The Prince*)

Machiavelli has in part abandoned the tough-minded realism of the "is," for the more tender-minded idealism of the "ought to be."

The prize model in the Discourses (as also in The Prince) is The Roman Republic (not Empire). In this work, he distinguishes republics as "free-states." He also speaks in The Prince of these "free-states," as implicitly superior. "Princedoms," on the other hand, are not "free-states." The republic and the princedom are simply constructed on different bases and for a good reason.

The prime virtue of the Roman Republic was valor--"virtue." In order to maintain its freedom, the state must exemplify this virtue. Machiavelli contrasts the Christian otherworldly virtues with those of the Romans:

> The ancients....beautified none but men crowned with earthly glory, such as leaders of armies and founders of republics; whereas our religion has rather glorified meek and contemplative men than men of action. It has placed the supreme good in humility and poorness of spirit, and in contempt for worldly things; whereas the other placed it in greatness of mind, in bodily strength, and in all that gives men daring..."
>
> Discourses II, 2

What would Augustine or John say to this?

One more remark in transition to The Prince which may help to account for the extent to which sanction is there given the Prince:

> "...there are those who live idly upon the proceeds of their extensive possessions without devoting themselves to agriculture or any other useful pursuit to gain a living. Such men are pernicious to any country or republic, and so too those who possess castles and command subjects. This class of men abounds in Naples, the Roman territory (Papal States et al.) ....whence it is that no republic has ever been able to exist in these countries, nor have they been able to preserve any regular political existence...and to attempt to establish a republic here would be impossible. The only way to establish any kind of order there is to found a monarchial government; for where the body of the people is so thoroughly corrupt that laws are powerless for restraint it becomes necessary to establish some superior power which with a royal hand, and with full and absolute powers, may put a curb upon the excessive ambition and corruption of the powerful.
>
> Discourses I, 18

The way to a republic in Italy, thought Machiavelli, was through just such a coersive coup by an ambitious Prince--the King which Machiavelli championed in Cesare Borgia. It is hardly an exaggeration to say that for Machiavelli the horror of damnation was somewhat less real than the horror of civil strife.

Now turn back to the Prince:

#3.

A. Machiavelli sets out to explain how disorder comes about. He speaks of "natural difficult", "natural case" and also "belief makes them..."

and "*inevitable* harm." How do you here understand the word "natural?" Does this simply mean that this is the sort of thing one would expect, or does he mean something more, such as *there* *is* *something* *in* *the* *nature* *of* *things* *and* *of* *man* that *creates* *inevitably* this disorder? Does "natural" mean the same thing that "natural" means in the expression "natural law" and similar expressions used by Cicero? Machiavelli throughout this work makes use of the expression "nature of..." (e.g. p. 41 "natural desire to acquire possessions..."). Is he telling you something about human nature, or is he merely *describing* what men do and have done? If the former, *how* *did* *he* *find* *out* about "man's *natural* desires?" and about "*natural* causes"? There is the familiar Christian notion of man's *propensity* *to* *sin*--his *nature* is, in a sense, evil, after the "fall." Machiavelli, however, mentiong no such occurrences. What is the basis of *his* explanation then?

B. Can you distinguish between a *psychological* and a *religious* explanation of human behavior? To which does Machiavelli subscribe?

C. Find other passages in this work which contain such language that indicates Machiavelli is making claims about "the nature of things" or of "human nature."

#4. P. 37

> "For it must be noted that men must either be caressed or else annihilated; they will revenge themselves for small injuries, but cannot do so for great ones; the injury therefore that we do to a man must be such that we need not fear his vengeance."

This, of course, pertains to a Prince, and is not intended to include the newsboy or the neighbor. Does Machiavelli seem to think he faces a crisis? Is this the effect he wishes to create, rather than the reasoned approach of the theorist?

#5. (P. 50) He again mentions those Princes who succeed by *suppression* of others. Those "means" (suppression) lead to these "ends": "...they (The Princes) remain *powerful* and *secure*; *honoured* and *happy*." A central theme in *The* *Prince* is that the end always justifies the means. Are ends and means, in fact, separable? Would you say for example that to employ such means and *then* *be* happy would require a human being without any moral sense, without, that is, a conscience? Previous theories, of course, variously defined man a "a rational animal." But even (beginning with Aristotle) those theorists, you may recall, insisted that man is in some sense a moral being, and this was simply to acknowledge the fact that man has a conscience. Is Machiavelli now denying this? Or does the simply want, by his admonitions, to challenge the Prince to *overcome* the "stumbling block" of his conscience?

#6.

A. A central observation here is that man is a creature of habit. The prince may employ each of Machiavelli's psychological vignettes to advantage if he will. Thus man, in society, has formed many useful habits which the Prince can and does put to use. One mentioned in this chapter is the *habit* *of* *obedience*. Machiavelli also mentions the "incredulity of mankind." Can you think of other habits or "attributes" of men in society which a prospective conqueror could make use of?

B. "Thus it comes about that all armed prophets have conquered and all unarmed ones failed; for besides what has already been said, the characte of peoples varies and it is easy to persuade them of a thing and difficul to keep them in that persuasion. And so it is necessary to order things so that, when they no longer believe, they can be made to believe by forc

Notice the central role force plays here. Is it generally the case that people are easily persuaded but not easily kept in that persuasion? Give an example to help explain your answer. Is Lincoln's famous remark, "You can fool all of the people some of the time and some of the people all of the time--but you can't fool all of the people all of the time," comparable in sentiment to Machiavelli's? Compatible? Give examples of armed prophets, and of unarmed ones. Are Machiavelli's generalizations accurate?

C. Machiavelli, above, advocates an "ordering of things" (by force) to ensure belief. Do you think this can be done? i.e. can someone be made to believe by force?

#7. This introduces the archetypal Machiavellian Prince, Cesare Borgia.

P. 57: Machiavelli summarizing says he finds "nothing to blame" in the actions of Borgia, but on the contrary can only praise his courage and ambition Is ambition another virtue among men? Or only among Princes? Does Machiavelli speak in any general sense of the virtues of men. or are his remarks always to be specific and related to a particular case? Aristotle discussed whether the virtues of the ruler and the citizen were the same and whether either or both corresponded to those of the good man. His conclusion was that the virtue of the good man must be common to both. What would Machiavelli say to this?

P. 58: Here Machiavelli presents a prototype of "power politics." He says there is only a single accusation which can be brought against the Prince (Borgia), that of having made a "bad choice." Would you say that Machiavelli's "single accusation" is, simply, that Borgia failed?

#8. This chapter is a curious discussion of villainy. Agathocles has the necessary attributes (virtues) of a Machiavellian Prince: "vigour of mind and body"--he left nothing to chance (fortune), But Machiavelli goes on:

> Nevertheless his barbarous cruelty and inhumanity together with his countless atrocities, do not permit of his being named among the most famous men. We cannot attribute to fortune or virtue that which he achieved without either.

How do you think Machiavelli thinks of this? Cruelty is all right, it seems, but no barbarous cruelty. Does he mean by this, cruelty without purpose, without a point? Is Machiavelli saying that cruelty, so long as it is a means to the end of successful government is "virtuous"? If it be regarded as an "end in itself? is it simply barbarous? Work out this idea with the other "reasons" Machiavelli gives: ("inhumanity," "countless atroccities"). Would you call Machiavelli a "humanist"?

#9. Civic Principality (The student may particularly recall this chapter when reading Julius Caesar)

There are two opposing factions in every city: "the people" and "the powerful" (aristocracy). This opposition will inevitably bring about one of three effects: (1) Absolute government (Princedom), (2) Liberty (republic), or (3) License (anarchy). Again Machiavelli intends the prince to make use of what is already the case. Here there are two warring factions: one with the desire to oppress, the other to avoid oppression. How does Machiavelli suggest that the Prince proceed? Can this be called "power politics"? Notice how in Machiavelli's analysis people become typed as "factions" and factions become "things" like pieces in a game of chess. Is this the sort of thing which has brought about the expression "the game of politics"?

10. Here Machiavelli insists, in effect, that the strength of states should be measured in terms of offense rather than defense. Explain this. Does this fit in with his general thesis?

#11. Religious customs. Is religion another "habit" which the Prince may use to his advantage? At the end of this chapter which contains a brief history of papal power, Machiavelli expresses hope for Pope Leo X. From what you know of history, was this hope fulfilled?

#12. The Law and Good Arms (rule and force) are the foundation of all states--they are inseparable. Machiavelli's interest here, as throughout, is in discussing only half the equation: *force*. Machiavelli rejects the possibility of using mercenaries for the following reason: their motives are too weak:

> The cause of this is that they have no love or other motive to keep them in the field beyond a trifling wage, which is not enough to make them ready to die for you.

Recall that Augustine insisted that the strongest bond between men is "love," and of course the strongest bond of all is in "sharing" the love of God. Machiavelli insists elsewhere that *fear* is a stronger bond than love. Does the above passage seem a kind of admission (or somehow inconsistent) on Machiavelli's part? Presumably this fear might be another of those "motives" mentioned above. Can you think of any others (e.g., loyalty....)?

Can "fear" in fact be a strong enough motive to induce someone to die for you? Give an example to bring out your answer.

#14. A famous (summary) passage, thus:

> A Prince should therefore have no other aim or thought, nor take up any other thing for his study, but war and its organization and discipline for that is the *only art* that is necessary to one who commands...
>
> He ought never to let his thoughts stray from the exercise of war, and in peace he ought to practice it more than in war, which he can do in two ways: by action and study....

Is this the only art one need master in order to command? Can you suggest any others? Aristotle insisted that one need learn first to obey in order to command. This might be called learning the art of obedience. By so learning one learns also the problems of leadership. Machiavelli says: "The Prince who is lacking in this skill (an ability to learn military tactics by observation of the country-side, etc.) is wanting in the first essentials of a leader..."

Machiavelli insists that the first problem of leadership is military in nature. Aristotle would no doubt disagree. Is this disagreement one of emphasis only? Is it a consequence of the changing times?

Aristotle might say that one needs first attain to personal, individual virtue before aspiring to public office. Would Machiavelli disagree? How so?

#15. "Therefore it is necessary for a prince, who wishes to maintain himself, *to learn how not to be good*, and to use this knowledge, or not use it according to the necessity of the case."

Would you say that what Machiavelli says of the Prince would work only in a society which is already formed on solid moral convictions about right and wrong? The liar can be successful only where the great majority of people acknowledge and practice the virtue of telling the truth. What would become of a society in which *all* of the people followed Machiavelli's advice?

Machiavelli speaks of the art of "seeming to be." Explain how this is an art. Do you practice this art in the chlassroom? Will you practice it in your job? In your marriage? With your children? Where does the art of "seeming to be" come to an end?

#17. "From this arises the question whether it is better to be loved more than feared, or feared more than loved. The reply is, that one ought to be both feared and loved, but as it is difficult for the two to go together it is much safer to be feared than loved. For it may be said of men in general that they are ungrateful, ...etc. And men have less scruple in offending one who makes himself loved than one who makes himself feared; for love is held by a chain of obligation which, men being selfish, is broken whenever it serves their purpose; but fear is maintained by a dread of punishment which never fails.
Would you answer this question (which is perhaps the major question asked ans answered by this book) in this way? Is it peculiar to the case of the Prince that it is safer to be feared..., or can this be taken as a more general remark about love and fear in human relationships? Give cases or examples, rather than "argument," bo bring out your thoughts on the matter.

Are "men in general" indeed what Machiavelli says of them? How many men in general have you known? One? or five?

Love, according to Machiavelli, is a chain of obligation which depends on "unselfishness." Is this right? Is "unselfish" a "synonym" for "love"? Is Machiavelli then recommending rather a chain of obligation based on fear (and so on selfishness)? What would Augustine or John of Salisbury say to this?

#18. "Keeping faith." This also becomes a relative matter. That is, a ruler should keep faith only so long as it is in his interest to do so. So "keeping faith" must again be considered only as a means relative and subject to whatever may benefit the Prince. Breaking faith, again, can only be effective where as a general moral rule men make a practice of keeping faith.

Machiavelli (p. 93) advises the Prince to "have a mind disposed to adapt itself according to the wind." For example, he must turn every event to his advantage. Do you see any problem (or danger) with a mind so disposed? Would you say that if there were a man with such an "adaptable mind" he would be totally without character? Explain.

#19. A Prince might best be instructed in those things which he must avoid. Particularly he must avoid being despised and hated. You may want to look at this account of conspiracy later, in connection with your reading of Julius Caesar.

#20. In this last chapter, as has been noted, Machiavelli seems to porclaim a new ideal of a unified nation rather than the independent city. Can you cite remarks here to indicate the difference? How would you best characterize this new spirit of naticnalism? Does this reside in a different kind of patriotism (from the ancient) or just in the differance in "size" (city/nation)?

In a general review, now reaall the Lord of the Flies: Is there any candidate on that island for a Machiavellian medal? Do any of the characters behave in a way which suggest he is aware of what we might call Machiavellian psychology?

Would you say that this "society" is not yet "complex" enough for the subtletics of Machiavelli? Explain. Would this seem to indicate that Machiavelli's policy will work only in a society which has very stable values?

Is Machiavelli a product of a sophisticated society? Explain. The great passion of the Prince must be to rule. This passion seems nonexistent among the "Flies." Would you say, for instance, that Ralph and Piggy lack the "passion" to rule? How would you then characterize Jack? Jack is certainly a potential or actual demagogue, but not, really, a potential Machiavellian Prince. Would you account for this by saying that the dominant passions among the "Flies" is that of anarchy? Jack becomes, so to speak, the leader of the damned--those who have abandoned the "mind or spirit," for the "flesh."

Do the "Flies" present a society badly in need of a Machiavellian character? Would the rule of the Prince be preferrable to what they eventually become? Does this dramatize the either/or attitude of Machiavelli? Considering the Flies, does this help you to understand the extreme case of the Prince in Machiavelli?

Studying Machiavelli is, at best, a difficult task. You have already seen one of the things which makes it so--the confusions one gets into in trying to keep straight between what he says about republics in The Discourse and about monarchies in The Prince.

Now, at the end of your study on Machiavelli, it is perhaps the time to introduce you to an ever more confusing element, namely the job of discerning whether Machiavelli, in The Prince, is saying that this is what the Prince will do or that this is what the Prince should do.

This is no simple job, for there are reasons for both conclusions. Certainly the language which Machiavelli uses sounds as if he is saying that this is what should be done, i.e., it sounds like the language of recommendation.

On the other hand, the very fact that he is writing about a form of government (monarchies) which we know from his Discourses he does not think to be the best would indicate that he is not looking upon these actions of the Prince with approval, that he is not prescribing. Further, his comments on Agathocles in Chapter 8 would lead one tb think that he disapproves of the Prince. And finally a passage of his own writing, taken from a letter to a friend, would support the view that he is merely predicting what will be the case on the basis of what he thinks is the case. The passage reads:

"I come now to the last branch of my charge; which is, that I teach Princes villainy, and how to enslave and oppress their subjects. If any man will read over my book of the Prince with impartiality and ordinary charity, he will easily perceive, that it is not my intention therein to recommend that government, or those men there described to the world; much less to teach men to trample upon good men, and all that is sacred and venerable upon earth; laws, religion, honesty, and what not. If I have been a little too punctual in describing these monsters, and drawn them to the like in all their linements and colours, I hope mankind will know them better, to avoid them; my treatise being both a satire against them and a true character of them---" To Zenobius, April 1, 1537

Did you read the book as a satire? Did you think that Machiavelli's attitude toward the Prince is like Orwell's toward Napoleon (cf. Satire, Grade 9). Of course, the issue is even more complicated when one sees that Machiavelli might well have intended one thing, and ended up (unknowingly?)

doing another. Or is Machiavelli soft-soaping Zenobius? That is, he himself may have been confused. But I would suggest that the one way to clear up this confusion would be to answer the question, To what extent is Machiavelli a break from the past?

You will recall that "the past" was the Jewish and Christian tradition of the King as the "anointed of God." This tradition itself reaches back into the early passages of the Jewish Old Testament. In the first book of Samuel, Samuel anoints Saul king over all the people; and he does so because Saul has been chosen by God to be king. Part of what is entailed in all of this is that, as God's chosen leader, the king is always righteous. This does not mean that a man will never stray from God's way. What it means is that once he does so stray, he is no longer God's chosen leader, no longer king. So it is with Saul--he strays from the path of the righteous and is no longer king. But only he and Samuel know this. Saul then tricks Samuel into appearing before the elders at his side so that they will not suspect that he is no longer king. He then sets out to kill David. Now David refuses to kill Saul, because he still looks on him as the king--the king by Divine Right. Actually at this time, David is the King. Samuel has anointed him at Jehovah's command, but he has not told him what he has been anointed to be. Saul fails in his attempt and leads his armies out against the Philistines and is himself killed.

Three things enter in here. One is that the ruler in the Jewish Old Testament period and in the Christian medieval period is considered to rule by God's will and command. The second is that for whatever decisions he makes, e.g. as Saul's decision to go against the Philistines, the responsibility lies on his shoulders. It is not for the people to judge the king's motive in going to battle. He may be standing on principle or acting out of vanity, but the decision is his and also the judgment of that decision by the Lord will be a judgment on him.

The third thing that comes in has to do specifically with the Jewish and Christian tradition. There are cases in which the "prophet of God," because of the standards given him by God, may see that the ruler is commanding something contrary to God's will. And in such cases he can not obey. What this amounts to is this: to obey in such a case would be to condone (or call good) a judgment of this king which God does not condone. This view or vision more or less prevailed throughout the Jewish and Christian worlds until Machiavelli's time.

What then is it like to deny the divine anointment of kings, to adopt a different standard of judging good and bad with regard to the king than the one given by God?

What will this "different standard" be? If the king does not rule with a power given him by God, then by what right? He rules by his own power. What else is there. He uses whatever power is necessary to his own self interest.

Now let us look at Jewish tradition again. Samuel, when the people clamor for a king, (not of the sort appointed by God) describes him as such a man:

> This will be the manner of the king that shall reign over you: He will take your sons, and appoint them for himself, for his chariots. And to be his horsemen; and some shall run before his chariots. And he will appoint him captains over thousands, and captains over fifties; and will set them to ear his ground and to reap his harvest and to make his instruments of war, and instruments of his chariots. And he will take your daughters to be confectionaries, and to be cooks, and to be bakers. And

> he will take your fields and your vineyards, and your oliveyards, even the best of them, and give them to his servants. And he will take the tenth of your seed, and of your vineyards, and give to his officers, and to his servants. And he will take your men servants, and your maid servants, and your goodliest young men, and your asses, and put them to his work. He will take the tenth of your sheep; and;ye shall be his servants.
>
> I Samuel 8: 11-17

Now, it may seem that we have gone somewhat astray from where we began, but all of this may be of help in working with Machiavelli. Is he denying the Divine Right of Kings and in its place substituting power as the tool by which the ruler rules? Or is he, like Samuel, describing the hopes that people will renounce or reject any man who rules by power? Is he saying that the type of monarchy he talks of will be what Italy needs, or is he saying that in a monarchy only power will support the ruler, whereas in a republic the ruler may rule by divine right?"

Only you can decide this. At any rate you should now see Machiavelli's importance. Either he was the first break with the past, and, as such, a figure whom we must understand to understand the present. Or he is the only link between the fairly modern writers (those of the last two centuries or so) and the medieval period of Augustine and John of Salisbury.

Machiavelli is unique in one way. His study was directly the study of politics. Augustine also wrote on politics, but he did not go directly to that study--he got into it trying to answer questions concerning the kingdom of God. Later Locke will study politics but he too gets into that study, not directly, but by extension of his attempt to answer questions about the extent of man's freedom. But Machiavelli goes directly to politics. He brings to that study various elements from other studies or various religious attitudes, but his main interest is politics: power. The leader and the group was not a side issue with him.

Final questions: Draw a version of the Flies from Machiavelli--one which gives his picture of:

1) Nature, its threats and promises;
2) The group's need for a leader;
3) The group's capacity or need to make an appeal beyond human leadership;
4) The character of the rule which govern leaders--the need for rules.

VII. Shakespeare's Julius Caesar

The degree to which Julius Caesar concerns itself with the issues taken up by Machiavelli will be obvious.

Machiavelli, as you will recall, took the Roman Republic as the model state of free men. Caesar here is the usurper, but Caesar is also very much in the princely tradition which Machiavelli tried to sketch in The Prince. His enemies claim to stand for the Roman Republic. So what you are confronted with actually, in Julius Caesar, are two Machiavellian prototypes, and these are here pitted against one another. As you read, keep in mind the personal virtues extolled by Machiavelli and, on the other hand, his depiction of the virtues necessary to be the Prince: the professional, or seeming virtues.

A. Introduction:

A play, of course, is primarily a means of entertainment, and Shakespeare, who wrote plays to make money, understood this well. In addition to being entertained, however, Shakespeare's audiences came to the theater to be educated; hence, we find the playwright taking much of his material from historical sources. Good plays entertain at several different levels of thought. One can have the light enjoyment of a single performance, or one can study the handling of several very complex themes; one can trace the attitudes expressed in the play toward man, nature, or society, or one can study the language usage or plot structure, the way the dramatist builds and resolves the conflicts and struggles of the plot.

The overriding struggle in this play between order and chaos--authority and anarchy--is for us an occasion for investigating one particular aspect of the view of leadership. As the title clearly implies, the action of the play takes place in the Roman republic, and the names of the characters are drawn from Roman history.

Although there are a number of reasons why one reads The Tragedy of Julius Caesar, the play is read in this unit especially because it illuminates certain kinds of leadership with which this unit is concerned. And although the drama displays a number of matters which might generate a variety of questions, we will concentrate primarily on those questions which deal with the qualities and categories of leadership, since the subject of leadership is the major concern of the unit.

B. Reading Questions

I, i

1. What quality might be said to characterize the commoners of this scene?
2. Why would Flavius and Marcellus belittle Caesar's achievement? Why would they discourage the gathering of the commoners to greet Caesar returning from his triumph?
4. How does Caesar's triumph disturb the kind of rule which Rome has had?
5. What danger to Rome does the death of Pompey suggest?

I, ii

1. Why is Caesar's not having an heir important? Why should or why should it not be important--to Caesar, to Rome?
2. What psychology does Cassius use to find out Brutus' feelings toward Caesar? What position statement does Cassius draw from Brutus?
3. Who offered Caesar the crown? Why did he refuse it? How did his refusal affect the commoners? What does Caesar's refusal of the crown tell us of his leadership strategy?
4. Does the executinn of Marcellus and Flavius suggest anything about Caesar's power as Roman leader?

5. What use would Cassius like to make of Brutus?

I, iii

1. For what reasons do Casca and Cassius fear the Roman Senators?
2. Do they blame Caesar for his aspirations as a leader, or do they blame the Romans? Is a people responsible for the kinds of leaders it has?
3. Why is Cassius anxious to have Brutus as one of the conspirators? What kind of reputation does Brutus bring to the anti-Caesar consituency?
4. What kind of strategy does the use of an anonymous letter suggest to be characteristic of Cassius?

II, i

1. Of what dangers to Rome does Brutus' soliloquy (lines 9-34) treat? What comment does this soliloquy make on Brutus' insight into the nature of leadership? How good a psychologist does it imply that Brutus is?
2. Compare Brutus's character with that of Cassius, with that of the other conspirators generally.
3. What do Cassius's and Brutus's respective arguments concerning whether to kill Antony reveal about their political astuteness?

II, iii

1. Caesar says to Decius--

> "And you are come in very happy time
> To bear my greetings to the senators
> And tell them that I will not come today
> Cannot is false, and that I dare not, falser;
> I will not come today."

[And]

> "Shall Caesar send a lie?
> Have I in conquest stretch'd mine arm so far,
> To be afeard to tell greybeards the truth?
> Decius, go tell them Caesar will not come."

What do these speeches reveal of Caesar's attitude toward his senators, the nature of his responsibility to or freedom from their good opinion,---their authority?

2. What strategy does Decius use to induce Caesar to go to the Capitol? What does Caesar's being vulnerable to this kind of persuasion tell us about Caesar as a leader? What does it tell us about Caesar's political aspirations?

III, i

1. In postponing the reading of Artemidorus's suit, what kind of self-image is Caesar trying to project publicly?
2. What image of Caesar does his refusal to free Publius Cimber even in the light of the several requests from important Romans give the reader?
3. After Caesar has been slain, what is Brutus' honest judgment of the act? What does his judgment tell us of Brutus's qualifications for political leadership? Which character seems to be in closer accord with the kind of political philosophy displayed in Machiavelli's The Prince, Cassius or Brutus? Give evidence. In slaying Caesar are Brutus and Cassius acting equally from motive of protecting the public good? Is either acting from personal motivation? Explain.
4. The fact that Brutus agrees to permit Antony to speak at Caesar's funeral tells us what about his nature? Can such a man be a good political leader? Why or why not? Is such a man the kind of leader Machiavelli deals with in The Prince?
5. Contrast the funeral orations of Brutus and Antony. What kind of judgment of the reasonableness of the audience does each oration reflect? Which orator is the more skillful manipulator of an audience? Which is closer to the Machiavellian leader?

IV. i

1. Contrast Antony and Lepidus's decisions which have important political implications with those of Cassius and Brutus of Act II, i, 154-191. Which of the two, Antony or Octavius, is the more decisive? Which, in your estimation has the greater potential for leadership? Which of the "Flies" is most comparable to Antony?

IV, ii and iii

1. Contrast Cassius and Brutus as they appear in these scenees with Antony and Octavius of IV, i. What does such contrasting reveal about Antony and Octavius? about Brutus and Cassius?

2. What is the essential reason for Brutus' and Cassius's dispute? Is Brutus's ethical conscience an asset or a handicap to the leadership role he would play? Explain.

3. The people between Sardis and Philippi are unsympathetic toward Brutus and Cassius's cause. What does this tell us about their ability as military leaders?

V, iii

1. Cassius's suicide makes a final comment on his leadership ability. What is it?

2. What is Antony's final judgment of Brutus? Do you agree or disagree with it? Explain.

3. Why might one say that Brutus was an ineffective leader? that Antony was an effective leader?

C. Discussion Questions:

1. a. Look at Flavius' speech, I, i, 72ff. What are the "images"? Caesar's trophies? What do the images and Caesar's trophies have to do with one another? What might religion have to do with politics? What does Flavius suggest about Caesar and his relation to religion and politics?

b. What kind of leader does Flavius think Caesar will become? Is Caesar really a bird? What kind? What might the feathers represent? Is this kind of leader a good or bad leader? According to whom? Aristotle? Augustine? Machiavelli?

c. Notice the words, "keep us all in servile fearfulness." Does "fearfulness" here mean the same as "fear" in the following sentence, "The fear of God is the beginning of wisdom"? Is it a synonym for "awe"? Or does fearfulness mean something else? Does it mean something like fear in this sentence, "I fear for my life"? How do you know what fearfulness means here? Does your deciding what it mens affect your view of Caesar? John of Salisbury suggests that his subjects fear the king; so does Machivelli. What does each mean by fearing? The same thing? To which position, Salisbury's or Machivelli's, does Caesar, according to Flavius, come the closest?

2. Look at I, ii, 32ff in which Cassius speaks to Brutus. What does "love" mean here? Does it mean "charity"? A desire that each person's rights be protected?

3. Read Brutus' speech, II, ii, 82ff. What does he mean by "the general good"? Is it the same as Aristotle's "common interest"? How does Brutus regard the "general good"? Does he make a distinction between private and public life? What does "honour" mean in this connection?

4. Now look at Cassius' speech that follows, Is honour "the subject" of Cassius "story"? Cassius is attempting to persuade Brutus to join in the conspiracy against Caesar. What kinds of arguments does he use? What does he mean when

he says that he was born as free as Caesar? What does that have to do with anything? How does Cassius regard a political leader? Caesar as a political leader? Why does he compare himself to Aeneas? Does that suggest something about how he sees himself and Caesar?

5. Examine II, i, 10ff. Notice these lines: "and for my part,I know no personal cause to spurn at him/ But for the general." What distinction is Brutus making? Would Machiavelli's prince make such a distinction? Would Aristotle? Cicero's Scipio? How does Brutus conceive of his relation to the state? to Caesar?

6. Later on in this scene, Brutus refuses to take part in a swearing ceremony. Why ? Are his reasons good ones? Why does Metellus want Cicero to be in on the conspiracy? Is his reason good? Contrast Brutus and Metellus in their views of how things ought to be managed in government.

7. When Caesar says "The cause is my will: I will not come./ That is enough for the Senate," (II, ii, 71ff) what kind of attitude does he reveal toward his position? the Senate? his subjects? Would Cicero approve of this attitude? John of Salisbury? Machiavelli? Does Caesar make the distinction that Brutus does between general and private interest?

8. Examine the rest of the play to see how various characters conceive of the state. Be on the lookout for key words, e.g. "general interest," "common good." How does the action comment on their views? Why do Antony and Octavius win out? Are they commendable characters? In answering this question look closely at their treatment of Ledipus. See especially IV, i.

9. a. Shakespeare writes many plays which have to do with how a kingdom is to be ruled; he lived in a time when writers were constantly working with the problem of to what extent the subject must be obedient to his ruler. Let us assume that Shakespeare comments of this problem in Julius Caesar. Does Brutus do right, does he serve the "general good," the "common interest" when he participates in the killing of Caesar? What are the consequences of his so doing? Is the republic saved from becoming an empire? If so, how do you account for Antony and Octavius? What judgment might Shakespeare be making about Brutus? How does one determine what is for the "common good" By what standard does Brutus determine it? Point to specific lines.

   b. How would Machiavelli judge Brutus? As too high-minded? As ignorant of the realities of public life? What is Machiavelli's attitude toward the Republic of Rome? If Machiavelli were to write a play about Julius Caesar and Brutus how would it be similar to Shakespeare's? How would it differ?

   c. Would John of Salisbury agree with the implicit judgments in Shakespeare's play? Be specific and provide evidence both from John of Salisbury's writings and from Shakespeare's play.

10. Brutus might be viewed as an honest man afloat in a sea of corruption. Is the moral of Shakespeare's play that such a man will inevitably perish? Or does Brutus have the opportunity to make choices by which he can both serve the public good and survive? Or does Brutus face an impossilble choice? Pay close attention to the text in answering this question.

VIII. Locke's *Second Treatise of Civil Government*

We may now move on to the "Enlightenment," whose spokesman in political philosophy we will take to be John Locke. Locke's second "treatise" on civil government is a studied reply to a theory presented by Hobbes, and so uses much of Hobbe's theoretical furniture. Locke's emphasis is "egoistic." The central issue is that of insuring the *individual* of his rights. The government is created specifically to funcion toward this end. Locke, maintains a view of Natural Law still in the tradition of the Stoics and medieval thinkers. Generally his conception is: *morality precedes* the law and leads men to create laws to enforce moral principles in those areas where force is needed to drive home a moral principle. The question is the old-new and very basic question of whether or not man has "naturally" a moral sense, or whether this "sense" is an artificial construction, a convention which has grown out of the needs of men living together: "Is it the law because it is right, or is ti right because it's the law?" This question, as it stands, has led many a philosopher down the rabbit hole--in a word, the question is in this form very misleading, ambiguous, and not likely to be very helpful in understanding the role and relation of "ethics" and "politics." Still, if one *does* go on to *answer* this question as it stands, you might say that he betrays a basic attitude--his *own*--toward his fellow man. We will take up this question again at the end of this section. In any case Locke says that men naturally have a conscience, and laws are not necessary to make them have one.

Aristotle says that the state of nature--without government--would be intolerable.

Locke's "state of Nature" is tolerable. Man can get along without government. He is not *driven* to government in order to escape a state of nature--the "war of all against all." Consequently there must be *benefits, positive* reasons for a "Social Contract" between individuals. There is not in Locke the "either/or" temper that we found in Machiavelli, and to an extent, but from the other side of the fence, in Augustine. Civil Government may have *degrees* of merit; not all governments--certainly not despotic ones--are perferable to a "State of Nature." Locke's account follows:

A. Man and Nature:

1. Political power:

> Political power, then, I take to be a right of making laws with penalties of death (consequently all lesser penalties) for the regulating and preserving of property. It is the right of employing the force of the community in the execution of such laws, and in the defence of the commonwealth from foreign injury, and all this only for the public good.

2. Of the State of Nature:

> A state of liberty is not a state of license. Though man in that state have an uncontrollable liberty to dispose of his person or possessions, yet he has no liberty to destroy himself, or so much as any creature in his possession, but where some nobler use than its bare preservation calls for it. The state of nature has a law of nature to govern it, which obliges everyone; and reason, which is that law, teaches all mankind who will but consult it, that, being all equal and independent, no one ought to harm another in his life, health, liberty, or possessions.
>
> To this strange doctrine--viz., That in the state of nature every one has the executive power of the law of nature--I doubt not but it will be objected that it is unreasonable for men to

be judges in their own cases, that self-love will make men partial to themselves and their friends: and on the other side, that ill-nature, passion, and revenge will carry them too far in punishing others; and hence nothing but confusion and disorder will follow; and that therefore God hath certainly appointed government to restrain the partiality and violence of men. I easily *grant that* civil-government is the proper remedy for the inconveniences of the state of nature, which must certainly be great where men may be judges in their own case, since 'tis easy to be imagined that he who was so unjust as to do his brother an injury...will scarce be so just as to condemn himself for it. But I shall desire those who make this objection, to *remember that absolute monarchs are but men*, and if government is to be the remedy of those evils which nesessarily follow from men's being judges in their own cases, and the state of nature is therefore not to be endured, I desire to know what kind of government that is, *and how much better it is than the state of nature, where one man commanding a multitude has the liberty to be judge in his own case*, and may do to all his subjects whatever he pleases, without the least question or control of those who execute his pleasure; and in whatsoever he doth, whether led by reason, mistake, or passion, must be submitted to? Much better it is in the state of nature, wherein men are not bound to submit to the unjust will of another: and if he that judges, judges amiss in his own or any other case, he is answerable for it to the rest of mankind.

For 'tis not every compact that puts an end to the state of nature between men, but only this one of agreeing together mutually to enter into one community, and make one body politic; other promises and compacts men may make one with another, and yet still be in the state of nature. The promises and bargains for truck, etc., between the two men in Soldania, or between a Swiss and an Indian, in the woods of America, are binding to them, though they are perfectly in a state of nature in reference to one another. *For truth and keeping of faith belong to men as men, and not as members of society*.

The *natural liberty of man* is to be free from any superior power on earth, and not to be under the will or legislative authority of man, but to have only the law of nature for his legislative power rule but that established by consent in the commonwealth; nor under the dominion of any will or restraint of any law, but what that legislative shall enact according to the trust put in it. Freedom then is not (what Sir Robert Filmer tell us O.A. 55) "a liberty for every one to do what he lists, to live as he pleases, and not to be tied by any laws." But *freedom of men under government is to have a standing rule to live by*, common to every one of that society, and made by the legislative power erected in it; a liberty to follow my own will in all things, where that rule prescribes not; and not to be subject to the inconstant, uncertain, unknown, arbitrary will of another man as freedom of nature is to be under no other restraint but the law of nature. C. IV

But I shall endeavour to show how men might come to have a property in several parts of that which God gave to mankind in common, and that without any express compact of all the commoners.

Though the earth and all inferior creatures be common to all men, yet every man has a property in his own person; this nobody has any right to but himself. The labour of his body and the work of his hands we may say are properly his. Whatsoever, then, he removes out of the state that nature hath provided and left it in, he hath mixed his labour with, and joined to it something that is his own, and thereby makes it his property. It being by him removed from the common state nature placed it in, it hath by this labour something annexed to it that excludes the common right of other men. For this labour being the unquestionable property of the labourer, no man but he can have a right to what that is once joined to, at least where there is enough and as good left in common for others.

B. Man and Society

1. "Of the Beginning of Political Societies"

Whosoever therefore out of a state of nature unite into a community must be understood to give up all the power necessary to the ends for which they unite into society, to the majority of the community, unless they expressly agreed in any number greater than the majority. And this is done by barely agreeing or uniting into one political society, which is all the compact that is, or needs be, between the individuals that enter into or make up a commonwealth. And thus that which begins and actually constitutes any political society is nothing but the consent of any number of free men capable of a majority to unite and incorporate into such a society. And this is that, and that only, which did or could give beginning to any lawful government in the world. C. VIII

2. "Of the Ends of Political Society and Government"

Men will unite for the mutual preservation of their lives, liberties, and estates, which I call by the general name, property.

The great and chief end, therefore, of men's uniting into commonwealths, and putting themselves under government, is the preservation of their property; to which in the state of nature there are many things wanting.

First, there wants an established, settled, known law, received and allowed by common consent to be the standard of right and wrong, and the common measure to decide all controversies between them. For though the law of nature ("conscience" here) be plain and intelligible to all rational creatures; yet men, being biased by their interest, as well as ignorant for want of study of it, are not apt to all of it as a law binding to them in the application of it to their particular cases.

Secondly, in the state of nature there wants a known and indiffernet judge, with authority to determine all differences according to the established law. For everyone in the state, being both judge and executioner of the law of nature, men being partial to themselves, passion and revenge if very apt to carry them too far, and with too much heat in their own cases, as well as negligence and unconcernedness, to make them too remiss in other men's.

Thirdly, in the state of nature there often wants power to back and support the sentence when right, and to give it due execution. They who by any injustice offend, will seldom fail, where they are able by force to make good their injustice; such resistance many times makes the punishment dangerous, and frequently destructive to those who attempt it.

Thus mankind, notwithstanding all the privileges of the state of nature, being but in an ill condition while the remain in it, are quickly driven into society. Hence it comes to pass that we seldom find any number of men live any time together in this state. The inconveniences that they are therein exposed to by the irregular and uncertain exercise of the power every man has of punishing the transgressions of others, make them take sanctuary under the established laws of government, and therein seek the preservation of their property. It is that this makes them so willingly give up every one his single power of punishing, to be exercised by such alone, as shall be appointed to it amongst them; and by such reles as the community, or those authorized by them to that purpose, shall agree on. And in this we have the original right and rise of both the legislative and executive power, as well as of the governments and societies themselves.

C. IX

C. "Forms of Gov't: Legislative, Executive, and Federative"

But because the laws that are at once and in a short time made have a constant and lasting force and need a perpetual execution or an attendance thereunto, therefore, it is necessary [that] there should be a power always in being, which should see to the execution of the laws that are made and remain in force; and, thus, the legislative and executive power come often to be separated.

There is another power in every commonwealth, which one may call natural, because it is that which answers to the power every man naturally had before he entered into society; for though in a commonwealth the members of it are distinct persons still in reference to one another, and as such are governed by the laws of the society, yet in reference to the rest of mankind they make one body, which is, as every member of it before was still in the state of nature with the rest of mankind. So that the controversies that happen between any man of the society with those that are out of it are managed by the public, and an injury done to a member of their body engaged the whole in the reparation of it. So that under this consideration the whole community is one body in the stata of nature in respect of all other states or persons out of its community.

This therefore contains the power of war and peace, leagues and alliances, and all the transactions with all persons and communities without the commonwealth, and may be called federative if any one pleases. So the thing be understood, I am indifferent as to the name.

C. XII

D. Summary Statement:

Locke: "A Letter Concerning Toleration."

The commonwealth seems to me to be a society of men constituted only for the procuring, preserving, and advancing their own civil interests.

Civil interests I call life, liberty, health, and indolency of body; and the possession of outward things, such as money, lands, houses, furniture, and the like. It is the duty of the civil magistrate, by the impartial execution of equal laws, to secure unto all the people in general, and to every one of his subjects in particular, the just possession of these things, his presumption is to be checked by the fear of punishment, consisting of the deprivation of diminution of those civil interests, or goods, which otherwise he might and ought to enjoy. But seeing no man does willingly suffer himself to be punished by the deprivation of any part of his goods, and much less of his liberty or life, therefore is the magistrate armed with the force and strength of all his subjects, in order to the punishment of those that violate any other man's rights.

Now, that the whole jurisdiction of the magistrate reaches only to these civil concernments, and that all civil power, right, and dominion, is bounded and confined to the only care of promoting these things; and that it neither can nor ought in any manner to be extended to the salvation of souls, these following considerations seem unto me abundantly to demonstrate.

First,...the care of souls is not committed to the civil magistrate, any more than to other men. It is not committed unto him, I say, by God; because it appears not that God has ever given any such authority to one man over another, as to compel any one to his religion. Nor can any such power be vested in the magistrate by the consent of the people, because no man can so far abandon the care of his own salvation as blindly to leave to the choice of any other, whether prince or subject, to prescribe to him what faith or worship he shall embrace. For no man can, if he would, conform his faith to the dictates of another. All the life and power of true religion consist in the inward and full persuasion of the mind; and faith is not faith without believing. Whatever profession we make, to whatever outward worship we conform, if we are not fully satisfied in our own mind that the one is true, and the other well pleasing unto God, such profession and such practice, far from being any furtherance, are indeed great obstacles to our salvation. For in this manner, instead of expiating other sins by the exercise of religion, I say, in offering thus unto him, we add unto the number of our other sins those also of hypocrisy, and contempt of his Divine Majesty....

These considerations, to omit many others that might have been urged to the same purpose, seem unto me sufficient to conclude that all the power of civil government relates only to men's civil interests, is confined to the care of the things of this world, and hath nothing to do with the world to come.

E. Questions on Locke:

1. Man and Nature
    a. "Political Power"
        1. Compare:
            Locke: "Political power is a means to the end of the public good."
            Hobbes: "Political power is a means to the end of avoiding the bad, the state of Nature."

b. "Of the State of Nature"

1. Locke says that the state of Nature has a law of Nature to govern it: "That no one ought to harm another in his life, health, liberty, or possessions."
2. Hobbes, mentioned earlier, also began his political theory by envisaging man in a state of nature; but for Hobbes, conditions in this state were..."solitary, poor, nasty, brutish, and short." Can you suggest, on the basis of this description, what sort of government Hobbes will come up with, as opposed to the sort one finds in Locke? Does Locke's "State of Nature" describe our "Flies" in one stage or another of their development?
3. "The Natural liberty of man is...to have a standing rule to live by, common to every one of that society...a liberty to follow my own will in all things where that rule prescribes not."

   How do these two liberties differ? Can you make a distinction between natural and social morality? Does Locke agree with earlier theorists in granting a priority to the former?
4. The idea of "property" as a natural right becomes very important in modern theory. Is Locke's account sound?

2. Man and Society

a. "Of the Beginning of Political Societies"

1. Those who unite into a community first decide the purpose of that society, and they give up all the power necessary to accomplish this end. What role, then, does the "majority" play?
2. That which begins and constitutes any political society is "nothing but the consent of any number of free men capable of a majority to unite and incorporate into a society." In Locke's account, to what do his free men "consent"? Who are the parties in his contractual government? In what way can one transfer power to a "majority"? Give a simple example.

b. "Of the ends of political society and government"

1. The chief aim and end of government is that of securing the mutual preservation of the citizen's property, viz. their lives, liberties, and estates.

   Does this language sound familiar to you--"the preservation of the rights of life, liberty, and..."?
2. There are three things lacking in a natural society. Notice Locke allows that there may be a society in nature--as yet without government. Yet three things are lacking: a common law, indifferent judge, and supporting coercive power.

   Would you say these were fundamentally lacking in the society of the "Flies?"

   Locke says that the law of nature is plain and intelligible to all rational creatures. Does this suggest that men do in fact know right from wrong without law? Did the "Flies" know right from wrong? Locke says that the problem is that men tend to be biased and made ignorant by their own particular interests. Is it a general rule that it is easier to find fault in others than in oneself?
3. How do you understand the expression "indifferent judge"? Does this mean one that is not interested?

3. Forms of Government.
   a. What are the reasons for separating power in government?
   b. What is the basis for the separation of the legislative and executive powers? E.g. why should the maker of a law not also be the enforcer? In the U.S. Government is this separation considered one of the "checks and balances"? What can this guard against?
   c. Locke further distinguishes one more power which he says may be called natural: the Federative power. It would aeem that this power is not "artificial." What is the basis of this distinction? Does this "power" have a sequel in the 20th century?
4. Summary Statement
   a. The authority and jurisdiction of the commonwealth is limited to civil interests. Why?
   b. "...no man can so far abandon the cause of his own salvation as blindly to leave to the choice of any other, whether prince or subject, to prescribe to him what faith or worship he shall embrace."

      From what you know of the "reformation", can you trace any influence from Luther and/or Protestantism in this remark? From what you have read about Vatican II, do the sanctions of that council agree or disagree with Locke's statement?
   c. Recall Machiavelli's suggestion that the prince must ensure--by force if necessary--the belief of his followers, i.e., that one can be forced to believe. How do Locke's remarks "refute" this, or do they?
   d. Locke, while contrary to Machiavelli, is also contrary to Augustine and Aristotle. Can you suggest in what ways?
   e. Can you draw out a version of The Flies which fits Locke--his picture of:
      1. The threats and promise of nature?
      2. The group's need for a leader?
      3. The character of the group's appeal beyond human leadership?
      4. The rule which governs leaders--the need of rules?

      Contrast the picture with the pictures you drew for Machiavelli, Augustine, and Aristotle.

IX. Thomas Jefferson's Writings on "The Leader and the Group."

The "problem" of human relations in society, as may well be seen from our survey, has changed surprisingly little. We have tried to trace something of the history of thought concerning this "relation," in the main, by looking closely at the way in which men looked closely at themselves. We have tried to see the past using as a key the concept of "Law." The laws men make and break, obey and ignore, and the way in which men look at "the law itself"—its origin, authority, and extent—give us a picture of the ideals of leadership and followership. The *issue*, we said, has changed little. The Sophists argued that "justice is the interest of the stronger"—that is, justice is what the law is, and the law is made by whoever is in power. Whoever is in power will make the laws to serve his own interests. Thus, power determines justice; Machiavelli still regarded this as the issue two thousand years later.

Opposed to this tradition were Aristotle, Cicero, Augustine and finally Locke—men determined to find in man, in nature, in God, some source for authority, some objective standard which may be appealed to in ordering human relations. Is "Justice" *in fact* no more than "whatever the law is"? Is it, that is, wholly arbitrary where there is no cement of coercion, absolute where there is?

The issue, as we have outlined it, is this: is the law *discovered*, or is it *made*? Whatever answer a thinker gives to this question, he will accordingly go on to give *reasons why men should obey the law*. It may be, of course, that the question should not, need not, or cannot be answered at all. But the thinkers we have been reading did try to answer the question and their answers have created an opposition which many still feel to be the problem today.

Why obey the law? What's in it for me? Aristotle said the law is the crowning of man's reason; Cicero that the law is eternal in Nature, and Augustine that law is from God. They all thus attempted to find an *authority* for the law. Locke is in this tradition, but in the "Enlightenment" thinkers were afraid of "appeals to authority," even to the authority of conscience and natural law. They modeled their theory on the new sciences, and insisted on either *self-evident truth*, or *empirical proof*, for any remarks they made. Much has been said about "science" being little more than *refined common sense*, and this is, certainly, what Locke felt he was doing: refining and organizing the obvious, thd observations of experience.

Nearly all thinking about social and political problems after Locke has been in accordance with this criteria of "self-evident principles" of reason and "common sense observation."

Modern writers tend to use the past, to take it apart and put it together; that is, they often have no "original" thesis to proclaim, no new "theory of human nature" on which to build a system of political philososphy. They reshape what they receive from a twenty-five hundred year tradition. The idea of the "eclectic" thinker—one who makes use of all kinds of observations and sources in order to give an account of man—may be represented in political thinking by Thomas Jefferson. For us, Jefferson will represent a transtition to the "modern view" represented by J. F. Kennedy. Jefferson's name is, of course, linked with the origin of the American republic. He formulated the basic principles that govern the relations of the free citizen to his chosen government, and in doing so he promoted new concepts of leadership.

The history of this period should by this time be a part of your background. The American Founding Fathers had and took eight years in which to develop the kind of government they wanted. Our having to go without a federal government for this length of time provided a period of grace from the everyday political business of catch-as-catch-can. This time and freedom

. It is

issued in a deliberate declaration of political principles--the Constitution of the United States--at once a declaration of rights, of ideals, and a safeguard of those rights. It is indeed, along with "The Declaration of Independence" a unique document in the history of man.

A. Wheh, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

> We hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these, are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness.

1. How do you understand the expression "one people"? What is it that makes many people "one people"?

2. This "one people" is *entitled* to a separate and equal station by the laws of Nature, and of Nature's God. How did Jefferson discover this title? Did he discover this in nature? Or did God tell him?

3. "We hold these truths to be self-evident..." How do you understand this phrase? Think of several things which you consider to be true, e.g.:

1+1+2
Bread nourishes the body.
Necessity is the mother of invention.
Hope is the mother of all men.
Cashews are the best tasting peanut.
Pigtails are pretty, and mudpies are messy.
I love my mother.

Could you, if asked, *prove* all these to be true? Which ones? What *makes* each one true? Are there any that you would want to call "self-evident truths"? Does this mean, in the first place, that you *can't* prove these? Or more, that it *needs* no proof? Are there different *kinds* of proof?

4. "...that all men are created equal..." This is the first "self-evident truth." Jefferson probably does not mean that all men were born with blue eyes, that all men can jump seven feet high and run the hundred yard dash in 9:4 seconds, and that women don't count. Then what *does* he mean?

5. "...That they are endowed by their Creator with certain inalienable rights; that among these are life, liberty and the pursuit of happiness.

Men are endowed by God with the *inalienable* rights of life and liberty. Surely Jefferson does not suggest that it is impossible to deprive a man of his life or his freedom. It's easy because every day someone gets locked-up or killed. What then *is* he saying is impossible? Apparently you can take away a man's freedom, but not his *right* to freedom. Can you explain this? Are these "natural rights"? Is Jefferson, after Locke, suggesting that these rights belong to man "in a State of Nature," that man does *not deprive* these rights from any government, but rather from Nature's God?

6. "That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed."

Is government then first instituted in order to *secure* rights already possessed--to secure *natural* rights? How did Jefferson find this out, or *did* he find it out? Recall that this is a declaration: is there a differance between a declaration of belief and a description of a discovery? What?

B. Some further details of Jefferson's thinking may be viewed in his correspondence. Letter-writing was to Jefferson what public speeches, the press conference, and radio and television are to statesmen today. Through his letters Jefferson spoke to the nation and by means of letters he stimulated his followers. A poor public speaker, Jefferson avoided the platform and sought the desk. Instead of delivering a speech, no matter how salutary or beneficial it might have been politically, he would write a letter, which he knew would be read publicly. Such letters he wrote for conscious political effect, as a means of educating the nation in democracy, or "sowing useful truths" as he phrased it.

1. Jefferson: *Natural Rights*

a. There are rights which it is useless to surrender to the government, and which governments have yet always been found to invade. These are the rights of thinking, and publishing our thoughts by speaking or writing; the right of free commerce; the right of personal freedom.

to *Monroe*, 1797

b. We may consider each generation as a distinct nation with a *right, by the will of its majority*, to bind themselves, but none to bind the succeeding generation, more than the inhabitants of another country.

Or the case may be likened to the ordinary one of a tenant of life, who may hypothecate the land of his debts, during the continuance of his usufruct; but on his death, the reversioner (who is also for life only) receives it exonerated from all burthen. The period of a generation, or the term of its life, is determined by the *laws of mortality*, which, varying a little only in different climates, offer a general average to be found by observation.

to *Eppes*, 1813

c. *I believe*...that morality, compassion, generosity, are *innate elements of the human constitution*; that there exists a right independent of force; that a right to property is founded in our natural wants, in the means with which we are endowed to satisfy these wants, and the right to what we acquire by those means without violating the similar rights of other sensible beings; that no one has a right to obstruct another, exercising his faculties innocently for the relief of sensibilities made a part of his nature; that justice is the fundamental law of society; that the majority, oppressing an individual, is guilty of a crime, abuses its strength, and by acting on the law of the strongest breaks up the foundations of society; that action by the citizens in person, if affairs within their reach and competence, and in all others by representatives, chosen immediately, and removable by themselves, constitutes the essence of a republic; that all governments are more or less republican in proportion as this principle enters more or less into their composition; and that a government by representation is capable of extension over a greater sufface of country than one of any other form.

to *de Nemours*, 1816

2. Jefferson: *Social Rights*

a. For I agree...that there is a natural aristorcracy among men. The grounds of this are virtue and talents. There is also an artificial aristocracy I consider as the most precious gift of nature, for the instructions, the trusts, and government of society.... to Adams, 1813

b. In every government on earth is some trace of human weakness, some germ of corruption and degeneracy, which cunning will discover, and wickedness insensibly open, cultivate and improve. Every government degenerates when trusted to the rulers of the people alone. The people themselves are its only safe depositories. And to render even them safe, their minds must be improved to a certain degree....An amendment of our constitution must here come in aid for the public education. The influence over government must be shared among all the people. If every individual ...participates of the ultimate authority, the government will be safe.

Excerpt from notes on Virginia, Guery 14

B. Questions on Jefferson's Letters:

1. Natural Rights

a. For what reason is it "useless" to surrender to the government these rights? Is it in fact possible to deny the "right of thinking"? How would you go about denying someone this right?

b. "c" is a remarkable paragraph by any standards and should be read carefully --line by line.

Jefferson prefaces these remarks with "I believe..." This language is comparatively new to political philosophy. How would you characterize its importance? E.g., neither Aristotle nor Machiavelli used such a preface. Is what Jefferson's doing different from what they did?

"...morality...are innate elements of the human constitution." How do you understand the expression "innate elements"? Does this mean that babies are born moral?

Who said that no "rights existed independent of force"? Can you explain what Jefferson has in mind by denying this?

"Justice" is the "fundamental law of society" in the sense that, e.g., "the majority oppressing an individual is guilty of a crime." Is Jefferson's view "egoistic"? Does this mean that what is best for the society, or at least, what is in the interest of the majority, is not always right, not always to be followed? Is this "undemocratic"? What would John of Salisbury say to this? Jefferson seems to think that majority rule may in fact become simply a variation of "law of the strongest." Is this right? What standard will then be placed above that of "the public good," "the will of the people," understood here as the "will of the majority"?

2. Jefferson: Social Rights

a. What is the point of the distinction between natural and artificial aristocracy? Does this leave the question of which "virtues and talents" an open one?

b. "There is an inevitable germ of corruption--traceable no doubt to the way men are--in every government." "What would Golding's book say about this question? The keys to control are the people and the education of the people. In what should "the people" be educated do you think? Are the "Flies" undereducated? Public education should "improve the mind." But, of course one can "imporve the minds" of bad men too; that is, is this improving of the people's minds to take into consideration moral, political and religious teaching? What then prevents this teaching from being an instrument of propaganda?

c. What makes a "leader" a leader in Jefferson's view; what gives him his right over others, that is, does he have such a right? In what ways is Jefferson's leader like Locke's? Does a thinker such as Jefferson propose views in any way incompatible with popular notions of "democratic thought"?

d. Can you draw a "Flies" for Jefferson?

X. Kennedy's Profiles in Courage

John F. Kennedy is not a political theorist. There is no question that as a politician he had a political philosophy. But that philosophy was expressed in his actions, in his life. He has written a book which, while perhaps not adding to the tomes of political theory, is an important document of another kind. At the outset it may be called simply "biography," political biography. But it is political biography with a point, a purpose: it reflects, or rather constructs, a point of view. We will take up this point of view in the first Chapter: "Courage and Politics," and again more thoroughly in the last: "The Meaning of Courage."

A. Questions on Profiles in Courage

"Courage and Politics"

1. Kennedy seems to be insisting that it is perhaps easier to criticize than to understand. Further, the criticism may in fact be a product of a misunderstanding. (p. 3)
    a. What is this misunderstanding?
    b. Is Kennedy's book an attempt to clear up this misunderstanding? How does he go about it? Is this a good way? Does he succeed?

2. "Politics and legislation are no matters for inflexible principles..." Both (1) the man of "flexible principle" and (2) the man of inflexible principle might well agree that "one must always tell the truth." What differs in the two cases is their attitudes toward this "moral principle." The latter (2) might be characterized as citing this rule as if it were a telephone number. We might paraphrase his expression of the rule in this way: "Regardless of the context (independent of it consequences in the lives of people) the facts of the case must always be dutifully recited." Would you agree that with such an attitude, such an inflexible regard for "principle," a man may well miss the "truth," the "spirit of the principle," entirely?

3. Kennedy cites and agrees with Henry Clay's remark, "Compromise was the cement that held the union together." Kennedy suggests in fact that "compromise is ih fact the cement of society." Recall that St. Augustine and other medieval thinkers said that "charity is the cement of society."

How ould you compare these two views? Do they conflict? Contradict each other? How do you explain this change? Would you explain it in terms of attitudes? Toward what?

4. How would you compare Kennedy's comment "compromise, the sense of the possible" with Aristotle's "golden mean"? Would both men agree that the truth always lies somewhere between extremes? How do the views differ? Would you say that Kennedy is perhaps closer to Aristotle than to Augustine, closer to the Greeks than his more recent heritage in the medieval period? Explain.

5. Would you say that someone who regards politics as a science is more likely to speak of the "non-moral" or "amoral" character of the profession than one who looks at it as an art? Explain. It might help to compare the views of two thinkers who represent each, e.g., Machiavelli and Kennedy. Where would you place some of the other philosophers, for example, Locke and Jefferson, with regard to the question, "Is politics (social leadership, etc.) a science or an art?"

6. We might gather from p. 10 that the bare minimum of leadership is: a leader is a man of conscience. His freedom of conscience is that which justifies his remaining a leader. Does this seem a peculiar basis for

characterizing a leader?
7. Courage is no simple thing, Kennedy reminds us, especially in politics. But we may have the makings even in the elemental behavior of the children back on the Island of Flies. Where does courage manifest itself there? Jack, of course, displays courage as a "hunter," or does he? Is there a better name for it? What about Piggy? Ralph? Is there a case in Lord of the Flies in which it would make sense to speak of moral courage? moral cowardice? Is the society of Flies complex enough to produce "political courage"? Does Piggy understand compromise? Which of the characters would you vote for as deserving a profile in courage?

"John Adams"

1. (p. 34)..."the qualities of mind most peculiarly called for are firmness, perseverance, patience, coolness, forbearance."

Do these sound like good qualities of leadership?

Do they suggest to you some vocation better suited than politics for their successful application? E.g. the vocation of a teacher? the vocation of a military officer?

How would Adams have fared on the Island of Flies?

2. (p. 37) Adams: "The magistrate is the servant not of his own desires, not even of the people, but of his God." In tracing these remarkd, what philosopher would you cite as being closest in philosophical spirit to Adams?

How would several of the philosophers disagree with this statement? For example, Machiavelli would cross out "people" and "god": the magistrate is the servant of his own desires or at any rate his own interests. Which would Kennedy strike out or add? Which would Hobbes? Which would Jefferson? Which would Locke?

"Lamar"

1. How would you compare Adams with Lamar?
2. In your answer keep in mind what Kennedy says in pages 14 and 15. On which basis did Lamar feel justified in requesting the will of his constituents?
3. Look back to question 6 in chapter one. What relationship do you think holds between "courage" and "conscience"?

"Norris"

1. In what ways would you say Norris was different from Lamar?
2. Do you think Norris felt that politica was moral, amoral, or immoral?
3. Would George Norris be an example of inflexible principle, a man of compromise, or both? If the latter, then how are "inflexible principle" and "compromise" reconciled with each other?

"Taft"

1. During his time, some tried to say that the issue that involved Taft was between love of humanity (the Nazi war victims) and allegience to principles (the constitution). Are the two really separable?
2. In what way was Taft's stand for constitutional principle a demonstration of his love for humanity?
3. Of the pressures which Kennedy mentioned in Chapter One, which was probably the greatest on Taft? How does this compare to Lamar and Norris?

4. Would a difference in the sorts of pressure one had to overcome make a difference in the sorts of cases in which one would show courage?

"Meaning of Courage"

1. Aristotle said courage is the mean between foolhardiness and cowardice. What does Kennedy say courage is? Many philosophers, down through the centuries, have tried to deal with other philosophers' (e.g. see Aristotle) definitions. They have tried to refute, defend, expand, and re-define those definitions. Kennedy does not do this, or does he? Kennedy remarks that "courage, the universal virtue, is comprehended by us all." Is this as much as to say "we don't need a definition of courage--we all know very well what courage is"? Is he right? If so, what is his point in raising the question of "the meaning of courage"?
2. Do you think that it may be harder in fact to live for a cause than to die for one? Explain.
3. The question is "What caused these men to act as they did?" Kennedy seems to suggest, in this same sense, that "it was not that vague and general concept...'the public good' which motivated the politician's course of ation." Can you explain this with regard to the following: a man may go into politics motivated by some vague desire to "contribute to 'the public good'," but one does not die for "the public good"?
4. (p. 206) Kennedy speaks of the different ways in which these men demonstrated courage. Would Kennedy agree with one, that courage must be demonstrated, not defined, in order for one to understand it? Explain.
5. "A man does what he must...and that is the basis of all human morality."
    a. Kennedy claims this is a basis for all human morality, so presumably this may be seen also in moral commitments made by men in all ages. Do you agree?
    b. Recall, as earlier mentioned, Piggy's "We just go to go on..." Had Piggy discovered the moral norm of which Kennedy speaks? Would you say that Kennedy, if he were to pick one of the "Flies" for a profile, would no doubt choose Piggy? Does this surprise you? Do you find that this changes your earlier attitude toward Piggy?
    c. Regard Piggy as a "symbol" for a moment. In this manner could you regard Piggy as a figure of Kennedy's "compromise," Aristotle's "rational mean between extremes," Augustine's "bond of charity"? You might try to continue this with other figures. Does this provide a key to what is "common"? Is this an instance of what Kennedy meant in "the basis of all human morality"?

XI. Guareschi's *THE LITTLE WORLD OF DON CAMILLO*

You will next read a kind of political vignette, written with a studied humor--that is, the humor has a point. Just what this point of view is you should try to discern *as* you read. You should look *through* the humor to see the point. So far in this unit you have been closely reading particularly difficult material and may have developed a kind of concept-fatigue. This book should help to make the transition back to a more normal "non-analytic" frame of reading reference. This is not to say this work requires no critical faculty. I fear I'm saying the obvious: read the work.

A. Reading and Discussion Questions: *Don Camillo*:

1. The author gives us a series of "comments about his life." *Are* they about his life? Or are they rather comments about something else? What? What different things the author is "commenting about"? (E.g. Education, New Media, Parenthood, et. al.)

2. "My parents had decided that I should become a naval engineer, *and so* I ended up studying law and thus in a short time I became famous as a signboard artist and caricaturist."

What makes it odd? There is nothing odd about:

a. parents deciding little Giovanni should become an engineer
b. growing Giovanni studying law
c. grown Giovanni shortly becoming famous as a painter.

Do you think he may be (at least) "poking fun" at those who try to chart out human lives on graphs and bulletin-boards?

"The Little World"

1. What is important about the little world, about the fact that many things can happen here that cannot happen elsewhere, is apparently that here "both the living and the dead, and even the dogs, *have souls*." Since the author emphasizes this as the most important thing about the little world, and "the little world" as the most important thing about what happens to the people in it--you should keep this phrase in mind as you read the book. Try to give some account of how one is to understand the expression "both the living and the dead, and even the dogs, have souls." It may be helpful to recall at the outset, what was mentioned in connection with St. Augustine and the "medieval world." St. Augustine's world was a "world of the spirit"--it was a *religious* world, in the sense that Christianity played a *central role* in the lives of medieval Christians, in the sense that a *belief* in God was the warp and woof of society, part of the fiber of human relations. Is Don Camillo's little world in a way something like this? Does this little world seem to evidence what Augustine called "the bond of Christian charity"? Or would you be inclined to cross out "Christian" in this case? In Peppone's case? What do you have left then?

"A Confession"

1. "Don Camillo had come into the world with a constitutional preference for calling a spade a spade." Would you say that "constitutional preference" should be understood as contrasted with "ecclesiastical preference"? or "social preference"? Is it important that this most basic, or at least this first mentioned "characteristic" of Don Camillo has to do with his character as a *man*, as a human being, rather than specifically as a priest?

"A Baptism"

1. Camillo's response is typical. As leader of his little flock he apparently finds it difficult to separate clerical and civil, spiritual and secular matters. Would you say that this may also be true of his flock, as evidenced, e.g., by this issue of trying to baptise little Lenin? You may recall that much effort has been made by theorists, particularly following Machiavelli's lead, to separate moral-spiritual questions and questions of civil behavior. How does the author of this book feel about this do you think? Are there any purely spiritual matters (viz. baptism)? Are there any issues (in this book) which are exclusive of moral and spiritual considerations?

"Night School"

1. How basic is the expression "but that's not fair!" to your working vocabulary

"Out of Bounds"

1. Both men meet "out of bounds" and engage in an "ideological analysis." What is the crux of this analysis? Is Peppone the less guilty, for the fact that he is, as he says, "acting more in accordance with his known views (of the fair distribution of all property)"? Would you say that Peppone's guilty behavior is in fact a judgment of his own beliefs? Do his actions and his feeling seem to suggest that he is more in the grip of conscience than in that of a communistic theory of economics?

"Rivalry"

1. Both the extremist and "Christ" speak of "remaining within the law." Are these different "laws"? This expression comes up again at other points in the book. Locate and discuss the various views of what, how, and where the "limits of the law" are to be found, or made?

"Crime and Punishment"

1. What crime? Who judges? Who administers the punishment? What punishment?
2. "Christ" speaks of Camillo's broad-shoulders, and reminds him of His own example of suffering. Would you say that this is perhaps the most common reminder supplied by the "voice of conscience" to the devout Christian? -- the reminder that "He bore the cross with no malice"?

"The Return to the Fold"

1. The people without exception transcend political bounderies and react violently to "change," to "novelty." Does this suggest some of those earlier remarks about the "unchanging" character of the little world?
2. The attitude of Peppone and the people to the innovations, the person, and the authority of the new priest might be said to show many things about the people. Would you say that among these--it shows the strength and continuity of their charaater, and it shows the central role that "religion" plays in their lives? This may seem a curious remark, in that the whole community seems to flaunt the authority of the Priest. Would you understand someone if he said that religion is so much a part of their lives that they

simply do not conceive of an autonomous "ecclesiastical authority" to which obedience is due?
3. Peppone's ensuing speech is, as are many of his remarks, a curious combination of righteous sentiment and communist jargon. Peppone seems from this, and other cases, to "represent," or "stand for" - a kind of *symbol* of--the simple, if socially conscious, citizen. Do you think that the author is suggesting that Peppone's role as a "*leader*" is really that of being a "spokesman" of the people? In this sense then, Peppone is not a *leader* of the people, rather he is a kind of spokesman of those who must be led and are to be led. More than anything else, he expresses, in his outrageous, direct, and confused manner, the *needs* of those who must be led. If you disagree with this account, then try to give some account of your own of Peppone's role as a leader. If you "agree" then try to suggest the various "needs" which are expressed by Peppone--through his bungling, etc., what *kinds* of needs these are, and suggest what *sort* of "leader" is required to fill these needs. Also, of course, you might remark whether or not Camillo *is* this sort of leader and why. What of the Bishop?

"The Avenger"

1. "Christ" remarks: "But, Don Camillo...you don't represent a party. Your team was not defending the colors of the church. Or do you perhaps think that the Sunday afternoon defeat was a defeat for the Catholic Faith?"
Is this in fact what Don Camillo thinks? Only in his bad moments? Are his bad moments, moments when he has too much time to think about things?
2. Camillo represents the case (of the "avenger") to "Christ" in this way: "Very true. But you should also bear in mind that parish priests, in addition to flesh and blood and brains, are also made of another thing." What is this other thing? How does this account of "the mayor...his own people...a swine from the town" figure in this "other thing"? Is the feeling of attachment to one's community and one's way of life a more immediate, natural, and therefore *stronger* bond than that of political idealogy? Is there a hint of the bond of loyalty here that Augustine might understand? that Machiavelli would *also* understand?

"The Procession"

1. This is a procession of *one*. Or is it?
2. What is this procession, where a man must walk alone? Is there a "road" in the life of every man which he must walk alone? Is this a road which has been walked before? Has someone showed others the way? Does this procession have anything at all to do with the expression "I am the way, the truth, and the life..." or is it much simpler than this: merely an example of one man's courage and conviction? Or are these two processions after all, just one? Explain.

"The Meeting"

1. Can you give an account of the character of the "liberal speaker"?
2. "I am nobody's enemy and nobody's slave. I am merely a man that thinks differently from you." Can Peppone understand this? Do Peppone's adopted slogan get in the way of his understanding? (viz. "an enemy of the people! a slave of reaction! an instrument of capitalism!") Slogans can take the

place of thinking--they can even take the place of the senses sometimes. Is the liberal leader just reminding him to look with his eyes, listen with his ears and think with his brain?

"On the River Bank"

1. "When things go wrong, it sometimes seems less important to find a remedy than to find a scapegoat." Again, think of a case to illustrate this. (You may recall the "Flies" in one or another of these cases.) What does this say about such people?

"Raw Material"

1. Describe the means by which the "representative of a foreign power" manipulates the opposition. What is the basis of his success? I.e., what does he know about these people which insures his success?

"Fear" and "The Fear Spreads"

1. Does Camillo risk his authority and position as a leader in making the people face the truth? Should he have risked this over such an issue? How important must an issue be force leader to take a stand?

"To Men of Good Will"

1. Camillo suggests the solution: "There is a way out of every jail in this world...jails can only confine the body and the body matters so little."
    a. What kind of solution is this?
    b. If this is the solution, then what kind of problem does Peppone have?
    c. Do you find this an answer to Peppone's problems?

2. Camillo again: "There is plenty of time for getting even, or for dying." What is the point of this? Might this be a reminder that only "in the fullness of time" all things are accomplished. Also, does this hint that, what often characterizes the Communist (or other) reformer is that he may be too much in a hurry--so much that he is sacrificing the very thing he wishes to achieve? Explain.

3. As a general exercise, compare the little world of Camillo with the little world of the "Flies." What makes these different worlds? Would the Lord of the Flies find worshippers in Camillo's world? In both cases there are flocks to be led and shepherds to lead. Why did one fail where the other succeeded?

A CURRICULUM FOR ENGLISH

Student Packet

SIN AND LONELINESS

Grade 10

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Experimental Materials
Nebraska Curriculum Development Center

Core Texts:

1. Thomas Hardy, The Return of the Native (New York: New American Library, Signet Paperback CD7), 50¢
   OR
   Leo Tolstoy, Resurrection (New York: New American Library, Signet Paperback CT63), 75¢
2. John Steinbeck, The Pearl (New York: Bantam Books, Inc., JP1), 40¢
3. C.L. Cline (ed.), The Rinehart Book of Short Stories (New York: Holt, Rinehart & Winston, Inc.), 75¢
4. Richard Wilbur (ed.), Coleridge (New York: Dell Publishing Co., Inc., Laurel Poetry Series, 1324), 35¢

I. Overview:

This unit is entitled "Sin and Loneliness." Its purpose will be to follow this theme as it is presented in various works of literature. You, as a student, will be finding out both how this theme is embodied in various authors' works and how the theme is really a series of related themes. As to the latter purpose, you will be faced with several problems or confusions which you will need to solve. Each author you will read in this unit has his own idea of what it is like to be sinful and lonely, his own idea of how the two work together. Some will take a religious view of the theme (and among these there are those who present a kind of Christian view--not, of course, that the Christian view is the only religious view of the theme); some take a psychological view; and some, you may find, present a confusion between the two views. This may mean that you will have to untangle various elements in different but apparently similar views and see the difference for what it is. To do this you will need to pay careful attention to the language which the various authors use in order to find out what does and what does not make sense. There is at least one other thing that should be mentioned: When reading a work of fiction, you may have to ask, and ask seriously, opening the question "What would I do in his place?" Thus, for instance, when you read about Prince Nekhludov's giving away of his property, you may wonder "why he did that sort of thing." Put yourself in his place and try to find out what you would do; try to discover what it is like for the Prince to feel guilty and ashamed because he owns property. In this effort remember that these characters are like puppets; the author pulls the strings. What they do in the work they do because the author had something in mind; in other words the author intended to bring something out by having his character do such-and-such at a certain time. "Putting... in the place of ..." will help you to see the decisions with which the author faces his characters and, thus, what it is like in his work to sin and be lonely. Before you read each work, you will be presented with a brief note. None of these notes will suffice in answering the questions on the works which follow, nor will they present you with any sort of comprehensive view of the work at hond. They will serve, however, to introduce you to the work and its author and to give you, in your study of that work, a sense of direction. It is hoped that this direction will prove fruitful. Should it not, however, you may wish to reject the note and replace it with one which you have worked out yourself. This should let you know that there are not any "yes-or-no" answers which will satisfy the questions you will be asked. Some answers will work . . . some will not . . . but none are strictly speaking right or wrong. The point will be whether or not, given the context of the work at hand, the answer is sensible or not.

The notes should also serve to show you why a work was selected for your study in this unit. Where the packet gives estimations of an author's significance and worth, the student, since he is working toward an ability to form his own estimations, should feel free to question and replace them, keeping in mind with regard to both his own opinions and those presented him, that what is said must make sense and that very fine sounding opinions may be nonsense.

II. Introductory notes to Hawthorne's "Young Goodman Brown."

Basically Hawthorne's short story is concerned with a young man, Goodman Brown by name, whose view of the world around him is changed abruptly; Brown, who formerly saw all as being good, comes to see all as being evil and is appalled by what he sees. To Brown this vision of evil is an offense: his pride in his intellect is offended because for so long he had viewed as good what he now views as evil; and, seeing evil all around him but not in himself, his pride leads him to scorn what offends him. Hawthorne's presentation of Brown's sin may be seen as embodying a Christian view (though not an orthodox one) of sin. There is also in the story read literally, however, a tendency to view what happens to Goodman Brown as merely a "matter of psychology"; that is, one can read the story in one way and read it as saying that Brown came to have an acute case of melancholia,--a new psychological set toward his fellow men, new and perhaps demented. The story is set in a very local situation; but, by the use of allegory, Hawthorne raises the generality of its application. The short story serves not only to present the theme, but also to introduce Hawthorne and prepare you for one of the Scarlet Letter, a novel you may wish to make your way through sooner or later.

A. Study Questions for Hawthorne's "Young Goodman Brown":

1. On the surface, what is the simple story?
2. How do we learn of the setting--the time and place--of the story?
3. The story occurs among what people?
4. Whom does Brown meet?
5. Note the order in which Brown meets various people. Can you think of any reasons why they should appear in this order?
6. What does the Devil tell the "converts" will be the result of their union with him?
7. Whom does the Devil resemble? What may be the implication of this resemblance?
8. Who says, "Evil is the nature of mankind"? Does this idea represent the belief of the author or of the main character of the story?
9. The climactic scene of the story is a perversion of what religious ceremony?
10. What are Brown's feelings for his wife at the beginning of the story? after his adventure?
11. Examine the first page or so. How has the author indicated the fear and doubt of the main character? The tone of the story? The possibility of change in the relationship of Brown and Faith, if Brown carries out his purpose to make the trip?
12. How does Brown feel about his townspeople as a result of his adventure?
13. What does Brown's isolation amount to? Who or what has been the reason for this isolation? Are there indications that this isolation is overcome?

B. Discussion Questions for "Young Goodman Brown":

1. Look up the term allegory and see how far you can apply the term to this story. It might help you to recall the "Pardoner's Tale"

from Canterbury Tales (Making of Stories); of special use to you might be the passage:

> "Now, sires," quod he, "If that you be so leef* *eager
>
> To fynde deeth, turne up this croked wey
>
> For in that grove I left hym, by my fey,* *faith
>
> Under a tree, and there he wole abyde;
>
> Noght for youre boost he wole him nothing hyde."
>
> Lines 100-105

Can you find references in "Young Goodman Brown" similar to those underlined in this passage? What then might be represented by the forest, the road, the tree stump, Brown's wife, and the man Brown meets, as Hawthorne uses them here? It may also help you in this connection to recall from the Bible a reference to a snake. Now what of the staff carried by the man Brown meets? Can you also recall from the New Testament a reference to paths?

2. There are many aspects in which we may consider a man. With which aspect is Hawthorne concerned in his consideration of Brown? What may this adventure represent in Brown's life? We are told that Brown becomes a "distrustful, if not desperate man." Why would such an adventure lead to desperation in a man? Does the question raised just before we are told this, as to whether or not it was all a dream, say anything as to why a man regards his errors as he does? As to, in this case, why Brown becomes distrustful and desperate? What do you think it is like, in this context, to be desperate?

3. The Puritan people, of which Brown is one, regarded themselves as the elect of God and had no tolerance for those of differing opinions, beliefs, or customs, whom they regarded as the vehicles of Satan's power. How does this help you to understand why Hawthorne has Goodman Brown say, as he enters the forest, "There may be a devilish Indian behind every tree. . . What if the Devil himself should be at my very elbow!"? How does it help explain why Goodman Brown is surprised to see the others in the forest, why the meeting referred to is to be deep in the forest, why the clergy en route to the meeting speak of themselves in connection with the Indian pow wows.

4. This is, in part, a story of betrayal: Brown's betrayal of faith and the subsequent betrayal of Brown by all those whom he formerly held in high regard. This story of betrayal is one of the means by which the theme of sin and loneliness is raised. Now, if you look for the means by which Hawthorne suggested this betrayal, you will find that it is by subtle reference to scenes which surrounded another well known betrayal. Some of these references are Brown's parting kiss, Faith's entreaty that Brown tarry with her that night, and the clock striking. Can you find other passages which make reference to it? How does this

help you to understand the rest of the story? How in particular does it help you to understand the allegory suggested in question one?

5. In Spenser's Faerie Queen, the Red Cross Knight (who represents holiness) travels into the wood of error, leaving behind his traveling companion Princess Una (who represents truth). It is in this wood that the knight meets characters who represent vice. How does this help you to understand Young Goodman Brown? From what you have so far learned, what connection is there between "Young Goodman Brown," "The Pardoner's Tale," and The Faerie Queen?

6. There are several concepts of sin, among which the religious and the psychological are the chief ones. Which concept do you think is central in "Young Goodman Brown"? What might distinguish the religious concept from the psychological concept? Is the concept presented in "Young Goodman Brown" purely one or the other? What problems do you suspect might arise if the two concepts as you see them are not kept clearly separate?

7. In Hawthorne's Scarlet Letter, to which you may be introduced later, Chillingworth (a character in that novel) discovers that his wife has committed adultery. This act of his wife offends him and his heart is hardened toward others, as, in his pride, he sees her sin ever before him and never comes to forgive her. He judges her as a sinner seeing no sin in himself. How does this help you to understand Goodman Brown? How does Brown react to what he sees in the woods? With this note on Chillingworth in mind (note the very name), how do you suppose Hawthorne views Brown's condition at the end of the short story?

III. Introductory note to Conrad's "The Lagoon":

In this story Conrad wants to present Arsat as torn between the sense of duty to his tribe and his brother instilled in him by tradition and his love for a girl. Having chosen the girl, he set for himself a course from which he could not swerve, the result being his alienation from his tribe and the sacrificial death of his brother--the loss of all to which his sense of duty bound him. Having lost the moral sense which guided his life, he appears as a figure whose relationships with others, in particular with the girl he loved and made his wife, leave him empty and lonely, since he carries into them only half of himself. Because he forsakes duty, he can not fully love. The story by contrast reminds one of Richard Lovelace's lines in "To Lucreta: Going to the Wars." "I could not love thee, dear, as much/ Lov'd I not honour more." Conrad's story, however, may be seen as carrying a much deeper significance as it strikes directly at the problem of "sin" seen strictly as a psychological matter or problem. Much of the concern for guilt as "a feeling" is brought out by Conrad's descriptive passages, the dialogue between Arsat and the man who arrives by boat being of secondary importance. A good understanding of this story should heighten your appreciation of such Conrad movies and novels as "Lord Jim" and Victory as it will enable you to view them with an understanding and critical (though not contentious) eye.

A. Study Questions for Conrad's "The Lagoon":

1. What unusual means does the author use in order to relate Arsat's story?

2. How does Conrad set and maintain the tone of the story?

3. Why has Conrad not given names to the boatmen and the white man?

4. What is the situation at Arsat's when the white man arrives?

5. How had Arsat come to live in this place? . . . What sort of place is it?

6. What is Arsat intent upon after he buries his wife?

7. Does Arsat reveal that he knows why he left his brother? If so, how?

8. What are the boatmen's feelings for Arsat? . . . . The white man's feelings for him? . . . . Arsat's own feelings about himself?

9. Is there any indication that Arsat will overcome the feelings he has about the deaths of his brother and Diamelen?

10. How does Conrad use these various feelings to give the reader insight into Arsat's problem?

11. What else in the story "reflects" this inner problem?

12. Is the problem itself ever clearly stated in the story?

13. Does Conrad reveal his feelings towards Arsat's story?

B. Discussion Questions for "The Lagoon":

1. Illusion plays a role both with regard to Arsat's sin and his loneliness. The last line of the story reads, "He stood lonely in the searching sunshine; and he looked beyond the great light of a cloudless day into the darkness of a world of illusions." What illusions are referred to here? . . . Whose? . . . Why do you think so? In "Prince Roman" Conrad writes, ". . . . All is deception only to those who have never been sincere with themselves. . ." ("Prince Roman," Tales of Hearsay, p. 48). What does this tell you about Arsat? What are his illusions? Is there any reason to think that he will rid himself of these illusions or that it would be desirable to do so?

2. What do you think Arsat's sin was? Conrad has said, "Those who read me, know my conviction that the world, the temporal world, rests on a few very simple ideas; so simple that they must be as old as the hills. It rests notably, among others, on the idea of fidelity." ("A Familiar Preface," A Personal Record, p. xxi.) How does this help

you to understand Arsat's sin? Arsat faces what seems to be a very difficult situation. . . one in which he has loyalty to his brother and love for Diamelen. Bearing in mind that Conrad wrote this scene, why does he call fidelity a "very simple idea"?

3. Arsat says to the white man (at the conclusion of the story of his flight) ". . .but I was not afraid of life." What is it like not to be afraid of life? In consequence of giving up his loyalty to his brother, his brother has been killed, Arsat has left the land of his birth and his people, and has alienated himself. Is it these consequences which Arsat did not fear? If the consequences are not of importance to Arsat, would his feelings about giving up his loyalty to his brother have been any different had his brother not been killed? What does this tell you about the concept of sin around which Conrad built Arsat's story? In this connection you may find it helpful to ask yourself which could have been accidental, the decision by which Arsat acted or the consequences of that decision (and act)? Can being faithful be accidental? Can not being faithful be accidental? Can the accidental have anything to do with sin and moral alienation?

IV. Introductory notes to Steinbeck's The Pearl:

In The Pearl Steinbeck presents his reader with a family whose very attempts to exist are frustrated by an environment which is at once oppresive and suppressive. It is this family's reaction to its environment in which Steinbeck is interested. The novel proceeds with a conception of sin and loneliness which hinges on this family's relationship with others and the degree to which these relationships expand and contract; might we call that a conception of sin or a "feeling, a breaking of a rule, a breaking of a relationship? . . . with man? . . . with God?" In any case, the story of the family's troubles, hopes, discovery, flight, alienation, and eventual return is a fine story in its own right, and Steinbeck gives each phase of the story a touch of a sense of inevitability, that "it had to happen." The question is, "How does he give us this sense? And what does the sense tell us about the guilt which we see afflicting people in the story--and the loneliness."

A. Study Questions on Steinbeck's The Pearl:

Chapter One:

1. What sounds does Kino hear as he awakens?

2. With what mood does this chapter begin?

3. What breaks this mood?

4. Steinbeck writes of songs. What is Kino's song at the opening of this chapter? What is it composed of?

5. Why have Kino's people made no new songs for a long time?

6. What relationship exists between the natives and the townspeople? How does the neighbors' curiosity about the trip to the doctor indicate this? How is it indicated by the doctor's refusal to treat the child?

7. What is the relationship between Kino's family and the other natives?

8. How has Kino's mood changed by the end of the chapter?

Chapter Two:

1. What is the area like where the natives live? What is their life as a community like?

2. Of what importance to the natives are their boats?

3. How does Steinbeck's description of these people's way of life move the story along to its next important event?

4. Why do you think Steinbeck puts this description at the beginning of Chapter Two rather than Chapter One?

5. What starts a pearl's development? How does it develop?

6. Steinbeck mentions often the "God or Gods" who control things. What does this doubling of terms indicate about Kino's religious feelings?

7. Why do Kino and Juana pray for a large pearl?

8. What is Kino's mood at the end of this chapter? How is it expressed?

Chapter Three:

1. How did the news of Kino's big pearl affect the townspeople?

2. What plans does Kino have for his son?

3. What does this plan tell you about how the natives felt toward whatever kept them subservient to the townspeople?

4. Why does Kino allow the doctor to treat Coyotito?

5. Why does Steinbeck use a priest and a doctor as examples of people's avarice?

6. What feeling replaces happiness and hope in Kino's heart when the priest comes to visit?

7. Why does Juana wish to get rid of the pearl?

8. What is the mood of Kino and Juana as dawn comes?

Chapter Four:

1. What do Kino's neighbors fear to see in him after his good luck?
2. Why do Kino and Juana put on their best clothes for the day?
3. How has the priest interpreted for the natives the failure of their attempt to get a better price for their pearls in the capital?
4. Why do the natives continue to put up with being constantly cheated?
5. Some of Kino's neighbors feel that he should have accepted the pearl buyer's offer. What arguments do they use?
6. What are Kino's reasons for refusing the offer?
7. Is his refusal a brave or a foolish act?
8. What is Kino's reply to Juana's plea to destroy the pearl?

Chapter Five:

1. What does Juana know about Kino after he has struck her for trying to throw the pearl into the sea?
2. Why must Juana and the baby accompany Kino in his flight?
3. Why does Juana return the pearl to Kino after he has been attacked instead of throwing it into the sea?
4. What is the significance of the ruined boat in Kino's decisions?
5. Why does he not take another of the boats?
6. What does Kino feel is the importance of the pearl in his life?
7. How do Kino and Juana depart from the community?
8. Has Kino's community aided him in any way?

Chapter Six:

1. How does the weather at the time of their flight aid Kino and Juana?
2. As they flee, what feelings guide Kino?
3. Why does Kino head for the cleft in the mountains?
4. Why does Kino kill the last enemy though he no longer presents a danger to him?

5. What does Kino bring back with him?

6. Why do Kino and Juana seem different from the others?

7. What does the pearl look like to Kino when he last looks at it? How does this relate to its origin?

B. Discussion and Composition Questions on The Pearl:

1. Loneliness, seen either as seclusion or separation, is a recurrent topic in the works of John Steinbeck, whether it be treated humorously as in his Short Reign of Pippin IV or seriously as in The Pearl or in his great novel The Grapes of Wrath. What is Kino's loneliness like? From whom is he separated? We often say of a man who is intent upon something "He set his course and allowed nothing or nobody to alter it." Would this man be a lonely man? Why.or why not? Could one say this of Kino?

2. One of the themes in Grapes of Wrath is the expansion of people's relationships andlloyalties to an ever wider circle of people. The story concerns the Joad family whose members are isolated even from each other. As the family faces crisis, its members become welded together and as the crisis mounts these relationships and loyalties expand to include other families in the same situation. Does this theme of expanding loyalties and friendships appear in The Pearl? Where? If not, what concern for social unity does the book express? For Steinbeck is "sin" a psychological concept and, perhaps, better referred to as frustration. Or is it better described as "sin." What is Kino's "frustration" or "sin"? Which? Does it relate to the theme of expanding loyalties? Perhaps, in this connection it will help to ask why Kino plans that Coyotito will go to school. In answering this keep in mind why Kino allowed the doctor to treat his son.

3. Note that the townspeople have no names, and, also, that when a group of them are classified it is by way of their station or their job, e. g. pearl buyers, beggars. Steinbeck's sympathies are obviously with the natives--the eye he turns toward the townspeople is a critical one; yet, he never directly blames any one person or group. He comments about the pearl buyers but adds that there is someone yet behind them, again someone nameless. The anonymity at once gives a universal touch to a local situation and removes any direct assessment of responsibility. Do you think the work benefits or loses by this technique? Why? Do you think that the use of this device is accidental or intentional on Steinbeck's part?

4. In The Pearl, as in his other works, Steinbeck's descriptions of nature at various points in the narrative parallel the action or mood of the story at that point. Can you find places in The Pearl where this is the case? Why do you suppose Steinbeck makes use of these parallels? Does his use of these parallels tell you anything about his view of man?

5. One may be tempted, by the events in the story and by the way the story proceeds, to regard The Pearl as the story of a natural series of events, beginning with a cause and ending with the natural result; a series which, once begun, was unalterable. Did Kino have control of the situation" Did he make any decisions which affected the situation? Did he have control of his reactions to the situation? Were his reactions accidental or intentional? Were his actions the result of decisions he made? What are the implications for human mentality and moral responsibility of regarding the story in the manner mentioned above? In answering this question you might ask where it is proper to talk about a series of events or reactions in which each step follows as a matter of course and in which, given the cause, the effect must follow? In this connection can frustration and loneliness be imposed on a person by a set of circumstances?

V. Introductory note to Coleridge's Rime of the Ancient Mariner:

The ancient mariner is presented by the author as having committed a senseless crime against nature. By also presenting this corruption as approved by the crew, Coleridge may suggest that the mariner's corruption is a general human condition. The mariner is led through lonely suffering into a new vision of what is evil and what is beautiful. In the poem the "thought"--what is implied--is presented in three ways by the accompanying gloss, by the events and their symbolic significance and by the images which surround the central events.

A. Reading Questions on The Rime of the Ancient Mariner

Part One:

1. What light imagery is connected with the departure of the ship? . . . The coming of the albatross? . . . The killing of the albatross?

2. How did the crew greet the albatross? How is this expressed?

3. Bearing in mind your study of figurative language, find two examples of personification in Part One. Are they doing anything here; are they just fancy devices?

4. Did the mariner have any reason for shooting the albatross?

Part Two:

1. How does the crew first regard the killing of the albatross? . . . How does their attitude change? . . . What consideration decides for them how they regard the act?

2. What do the crew make of themselves by basing their attitude on such a consideration?

3. How is the light imagery used in Part Two? Does it "reflect" or "illuminate" the meaning of what happens?

4. Keeping in mind that symbolism is the use of figurative language which carries levels of meaning from the physical to the spiritual, what is suggested by the replacement of the cross around the mariner's neck with the albatross?

Part Three:

1. How does the light imagery relate to the action in Part Three?

2. What, now, is the relationship between the mariner and the crew?

3. What happens to the crew?

Part Four:

1. Find at least four examples of the repetition of words and phrases in this part. What are the repetitions for, if anything?

2. How does the mariner feel about the "slimy things" towards the first of this part? . . . At the last?

3. What change takes place in the mariner following this change in feeling?

4. Does the light imagery change in relation to these changes? How?

5. What is the symbolic meaning of the albatross' falling from the mariner's neck?

Part Five:

1. What is the mariner "doing" at the beginning of Part Five?

2. What accompanies the ship on its voyage? . . . What were the crew "doing" when they became aware of its presence at the end of Part Two?

3. What kind of light imagery appears when the voyage starts again? . . . When it comes to another halt?

4. What is promised by one of the voices that the mariner hears?

Part Six:

1. What kind of light imagery predominates on the mariner's return?

2. Who accompanies him on his return trip?

3. Who greets the mariner?

Part Seven:

1. There is, of course, a symbolic reason why the pilot was afraid to go near the mariner's ship. What is the "natural" reason for his fear? What happens to the ship?

2. Why is it that the mariner tells his tale to a wedding guest?

3. Why is the guest said to be a "sadder and a wiser man"?

B. Discussion and Composition Questions on *The Rime of the Ancient Mariner*:

1. Coleridge uses the ballad form for *The Rime of the Ancient Mariner*. What characterizes the ballad form? Why do you suppose Coleridge decided to write this particular poem in ballad form? Does the ballad form fit?

2. Read literally, the shooting of the albatross is simply the killing of a bird; and what follows seems incommensurate with the "Crime." Follow the passages which deal with the albatross and see if you can determine its symbolic meaning. (Part One, stanza 16-20, and Part Two, the last stanza, may be the best.) Now, with this meaning in mind, who is the crime against? Besides this, what is there about the crime that makes it particularly horrible? In this connection, it might help to ask why the mariner shot the albatross. Was there any reason for the shooting? How, then, are the mariner and his actions "sinful" in Coleridge's world?

3. Following the shooting, the mariner suffers and also his crew. Why does the crew suffer? Did they have any part in the shooting of the albatross? What is their attitude after the shooting? Their attitude varies; why? . . . What is the basis for their change in attitude? What is the crew's "sin" in Coleridge's world?

4. *The Rime of the Ancient Mariner* has been called a poem of pure imagination. Notice again the state the crew and the mariner are in when, together or severally, they "perceive" the polar spirit, the seraph men, etc; in other words, what state they are in when they regard things spiritual. In this context, what is it like to have imagination? What is revealed by the imagination which is not knowable through the intellect? Robert Penn Warren says in his essay on the poem, that imagination puts men in tune with other men, that it provides the discipline of sympathy (sympathy here not being regarded as sentimentality). How do you suppose this works? Can you have imagination without curiosity? . . . i. e., without first asking, in regard to other men and other circumstances, "what

is that like?" What must one first ask in order to be so put in tune to so sympathize? Why then might Ioneliness ensue upon a denial of the imagination? How does all this work in the story of the mariner?

5. You have been asked to follow the light imagery in each part of the poem (see reading and study questions). Having read the poem can you now offer some idea as to what is meant by the various light images, . . . the various kinds of light shed on the scenes which the mariner sees e. g., the sun, the moon, the stars? Often these images are presented in clusters or combination. Can you find some of these? What is their meaning? How does the imagery relate to the mariner's "glittering eye"? Closely related to this imagery is the storm imagery. How does it relate to the light imagery? What is the meaning of the storm imagery? How do the events of the poem and the occasions of the light imagery (and/or storm imagery) work in relation to each other?

6. The mariner is cast under a spell in which he cannot pray. What precedes this in the poem and the gloss? What precedes the breaking of the spell? What is at first set over against nature and finally subordinated to an appreciation of nature? What is this particular appreciation of nature like? Do you know of any other references in which such an appreciation of nature is proclaimed? If part of the mariner's sin is setting something else over against nature, how is his sin like that of the crew's? In the poem, as well as in other references, nature is often depicted as a combination of beauty and terror. Why do you suppose this is the case? Now look again at the light imagery. Is the doubleness just mentioned carried through in the light imagery? If so, could this explain why the sun, for instance, seems in one place to mean one thing and in some other place to mean another? If it does so explain, then are there really any shifts in the meaning the image has or is this doubleness part of the meaning of any particular image? How are these images and this doubleness comprehended? . . . By the intellect? . . . By the imagination?

7. How do man, nature, and God stand in relation with one another in the poem? Look up the word "sacrament." Does it apply here? If you think it does, then, again, what was the mariner's sin? If not, what? The crew's? What was the loneliness of the mariner like? From what was he separated?

VI. Introductory notes on Hardy's Return of the Native:

Hardy presents one with several kinds of problems and people in the novel, all of which work together to present a perspective on the theme of sin and loneliness. There are the main characters, Clym, Eustacia, Damon, Mrs. Yeobright, Venn, and Thomasin (the three women forming one setting for the novel); there is Egdon Heath which forms another setting; and there are the natives who form still another setting. Hardy seems to present all of these as having interworking and interdependent roles as part of an effort to show all as subject to rather indefinite "powers that be"? Or is that his meaning? Does he show man as somewhat analogous with nature, particularly with the heath, or with anything, live or lifelike, of which the heath is made? How does the author view the various problems faced in the work as psychological, as moral, as religious problems? By its very extreme localization, Hardy paradoxically seems to broaden the significance of the novel; perhaps one of Hardy's fortes is his mastery of tone and perspective (cf. Attitude, tone, Perspective); however, the novel is more than mood music and may deepen your knowledge of one more conception of what thwarts mankind.

A. Introductory Questions on the Return of the Native:

If you follow Book 1 closely you should be able to answer these questions in part as you read along and in part when you have finished Book 1. Beyond answering them you should use these questions to direct your attention to certain portions of the first Book which play a major role in setting the scene for the whole novel and certain themes which are carried from Book 1 to the end of the story. The reason for the importance of these portions is often that they imply or give insight into certain of Hardy's notions which constitute the line of thinking set forth indirectly in the novel--the philosophy which guided its writing. If one does not come to grips with this line of thought, the novel may become simply another story, dull in some places, exciting in others, but meaningless as a whole. But given the proper understanding, the long passages about Egdon Heath turn it into almost another character, as interesting throughout and more interesting in places than some of the persons of the story and essential to understanding these persons and the action of the novel. Any of the questions which follow which you cannot answer before you go on to Book 2, you should keep in mind as you proceed until you gain an insight which will enable you to answer them. Keep the other questions in mind too so that you can expand your answers as you move along.

1. "Looking upwards, a furze-cutter would have been inclined to continue work; looking down he would have decided to finish his faggot and go home." In what relationship do the heath and its inhabitants stand to one another?

2. What two time references are made about the heath in Chapter 1? What do these tell you about the heath? How has the heath changed between then and the time of the story? Could you say the same about the inhabitants?

3. How do the time references continue into Chapter 2? In this regard see what is said of the figure rising above the barrow. How is the relationship between the heath and its inhabitants implied by what is said of this figure?

4. As far as the story goes, what does Hardy accomplish in Chapter 3?

5. See what is said in Chapter 4 about Wildeve's Patch. What does this remark tell you about the heath?

6. From the remarks which open Chapter 7, what can you tell of Hardy's view concerning the relationship between man and the governing powers of the universe? How much do you learn about Eustacia in this chapter?

7. As Book 1 gives way to Book 2, what is the heath contrasted with?

8. It has been said that the major character of Return of the Native is Egdon Heath, and most of these questions have been concerned with it. Why do you suppose Hardy goes into such detail about the heath in Book 1? What insight do the passages about the heath give you concerning Hardy's view of man and nature? From these passages, how do you suppose Hardy would feel about the prospects for social change?

9. What is the function of Diggory Venn in Book 1?

10. In Hardy's view of things what do you suppose is the relative importance of the heath, the inhabitants, the forces that act on both, and the customs of the people?

Book One: Chapter 1:

1. When does the story begin?

2. What is the heath's appearance now in relation to its appearance in times past?

3. What is it that has not had much effect upon the heath?

Chapter 2:

1. What is the reddleman doing on the road at that hour of the night?

2. What catches his eye as he looks over the heath?

3. Why does the figure on the barrow move?

4. What is the effect of the last paragraph? the perspective and tone?

Chapter 3:

1. What are Hardy's comments on the custom of building the fire?

2. Who has just been married?

3. What do we learn about Wildeve?

4. What do some of the natives take to be the meaning of "Birth when there is no moon"?

5. Who is the "red" ghost?

6. Where is the brightest fire?

7. How does Mrs. Yeobright act toward the natives?

Chapter 4:

1. How did Thomasin happen to be in the van?

2. What change comes over Mrs. Yeobright after Venn leaves?

Chapter 5:

1. Is Mrs. Yeobright concerned about Thomasin's welfare?

2. How do Thomasin and Wildeve act toward each other?

3. How do the native men speak of Eustacia Vye?

4. Where does Wildeve decide to go?

Chapter 6:

1. What are the sounds of the heath? The prevailing sound?

2. What is Eustacia doing on the rain barrow?

3. How would you describe Eustacia's manner with her Grandfather and Johnny? What does she give Johnny? Why?

4. Is Wildeve aware of Eustacia's feelings toward him?

Chapter 7:

1. How did Eustacia come to live on the heath?

2. What is her great dream? Does Wildeve fulfill this dream?

Chapter 8:

1. How is the heath described at the time of Johnny's crossing?

2. How does Johnny react to it?

3. How does Johnny feel about the reddleman? About Eustacia?

4. What in Johnny's story first alerts the attention of the reddleman?

Chapter 9:

1. What attitude does Wildeve assume as he discusses his feelings toward Eustacia?

2. What is his attitude toward the heath? Eustacia's?

3. As far as the story goes why does Venn settle on this course of action? Why does he, if you regard him in the function Hardy has him serve? It might help to ask yourself with what characters is Diggory thus far associated?

Chapter 10:

1. What do Eustacia's talk of Budmouth and her reawakened feeling for Wildeve tell one about her character?

Chapter 11:

1. What information does Mrs. Yeobright use to try to influence Wildeve?

2. What change comes over Eustacia's feelings when she believes that Thomasin no longer wants Wildeve?

3. Who does the title of the first Book refer to?

4. From the closing of Book 1 what does one expect in Book 2?

Now look back at the introductory questions again. Can you answer them? In part?

Book Two:

Chapter 1:

1. Where before have you encountered the men who are conversing in the barn?

2. What do the men have to say about Clym and his education?

3. How do the men think Clym will feel towards them now that he's been away?

Chapter 2:

1. What that prompted Mrs. Yeobright to tell Wildeve about Thomasin's other proposal now prompts Thomasin to marry Wildeve? What is this?

2. How do Wildeve and Thomasin plan to tell Clym of Thomasin's would-be marriage?

Chapter 3:

1. How does Clym feel about the heath?

2. What is Eustacia's reaction to his feeling?

3. How does the captain feel Eustacia would react to the Yeobright's

4. What does the last sentence tell you about how Hardy feels about man's lot in life?

Chapter 4:

1. Why doesn't Eustacia take some normal course of action to meet Clym?
2. What is said about the way the mummers plan and perform their play?
3. What deal does Eustacia make with Charley? In what light does Hardy present it?
4. What are Charley's feelings for Eutacia?

Chapter 5:

1. What does the way time is told on the heath tell you about life there?
2. As the mummers stand waiting, what is said about Mrs. Yeobright?

Chapter 6:

1. What is it about Clym that first caught Eustacia's attention?
2. What is said about thought and the mental life?
3. How does Eustacia think depression can be shaken off?
4. In going to the Yeobright's, what had Eustacia forgotten?
5. What thought is haunting Eustacia at the end of the chapter?

Chapter 7:

1. Why do you suppose Venn is the character whom Hardy has make the communication between Eustacia and Wildeve?
2. What news, imparted to Venn a second time now, surprises him?
3. Why does Wildeve adopt his course of action after receiving Eustacia's message?

Chapter 8:

1. Can you locate anything ironic about Wildeve's wedding?
2. What do Venn's actions in this chapter imply?
3. How does the last paragraph set the scene for other events in the book?

Book Three:

Chapter 1:

1. What reasons does Hardy give for thinking that the ideal of human beauty will change? Are they sensible?

2. To what does Hardy think Clym's fame is possibly attributable? How do the other men feel about Clym's announced intentions?

Chapter 2:

1. What does Hardy think is wrong with Clym's project? What is the relationship between Clym and Egdon Heath?

2. What does Clym mean by his question to his mother concerning "doing well"?

3. What arouses Clym's interest in Eustacia?

Chapter 3:

1. What does the chapter title here imply about Hardy's feelings concerning human relationships?

2. How does Eustacia "tell" of the difference between her interests and Clym's interests?

3. What happens to Clym's relationship with his mother at this point? What does their manner of speaking to one another tell about their relationship?

4. Why has Clym modified his original intention of teaching the natives of the heath? Does this tell you anything about Hardy's "philosophy"?

Chapter 4:

1. Whose influence poses a problem for Eustacia and Clym? On what matter are Eustacia and Mrs. Yeobright in accord?

2. Why does Clym change his description of Eutacia from "ambitious" to "luxurious"?

3. Why is it that Clym cannot preserve all three of his main interests?

Chapter 5:

1. Why does Mrs. Yeobright express herself so candidly to Clym even on touchy subjects?

2. What time reference concerning the heath--part of a chain of similar references--is present in this chapter? Why does it come out at

the particular place it does? What does the reference tell about Hardy's "philosophy"?

3. What comment is made about man's relationship to nature? What does it tell you about Hardy's notions concerning man and nature?

Chapter 6:

1. How can Mrs. Yeobright tell Clym that they part friends and yet tell him that she probably won't come to his house? Does Hardy make this scene a believeable one? How? How not?

2. Of what does Thomasin try to persuade Mrs. Yeobright? Why?

3. Why is nothing done yet about the guineas?

Chapter 7:

1. Why does Mrs. Yeobright give the guineas to Christian Cantle but not to Wildeve?

2. To what is Christian introduced at the Quiet Woman?

3. Who reappears at the end of the gambling scene?

Chapter 8:

1. Why do you suppose Hardy introduces this bizarre scene? Had there been no gambling between Venn and Wildeve, do you suppose Wildeve would have retained the guineas?

2. Why does Wildeve continue to dice? What does this scene mean?

3. Name the persons with whom Venn is connected in this chapter. What does that tell you about Venn?

4. Why do you suppose Book 4 ends with Venn preserving all of these relationships?

Book Four:

Chapter 1:

1. How much time has been encompassed by the novel to this point? At this point how large an area is the setting? Do the time and setting "symbolize" a longer "time" and larger "space"?

2. Why is Eustacia angered by Mrs. Yeobright's question? Should she be?

3. What attitudes toward Clym do Eustacia and Mrs. Yeobright take now?

Chapter 2:

1. Where does Eustacia place the blame for the misunderstanding between herself and Mrs. Yeobright?

2. What was said earlier that would lead you to believe that Eustacia would not take well to Clym's new occupation?

3. Why is Clym able to take his adversity in stride? Does this give you an added bit to add to the mosaic picture of Hardy's philosophy which you are building up?

4. Why does Eustacia not seem able to take his adversity? What does this tell you about Eustacia? about Hardy's "philosophy"?

Chapter 3:

1. What does Hardy feel will be the "destined end" of some of the dancing partnerships? In what sense is the dance symbolic?

2. What excuse do Wildeve and Eustacia hit upon for dancing together?

3. Who sees Wildeve and Eustacia? Is it whom you would expect?

4. Is Eustacia's "impulse" to throw off her depression a wish or something stronger . . . a resolution. Perhaps?

Chapter 4:

1. Why is Venn behaving as he does?

2. Why doesn't the "doubtful legitimacy" of the shooting incident trouble Venn's mind?

3. How does Hardy see the relationship of law and justice? Does this tell you anything about his picture of society and nature?

4. Who are the five people Eustacia has in mind? Who are the two additions she makes to Clym's suggestion? How are the additions significant?

Chapter 5:

1. What does Mrs. Yeobright first think when she sees her son? What does this tell you of Hardy's view of human life?

2. What are the heath and the area around Clym's house like on this day? What does this tell you about Hardy's picture of nature?

Chapter 6:

1. Why doesn't Eustacia open the door at the first knocking?. at the second?

2. What is the significance to the story of Johnny Nunsuch's being the boy whom Mrs. Yeobright meets?

3. What is the significance of the heron which Mrs. Yeobright sees?

Chapter 7:

1. What sort of remedy is suggested for Mrs. Yeobright? Why?

2. What is the meaning of Grandfer Cantle's question at the end of this chapter?

Chapter 8:

1. What does Wildeve disclose about himself when he gives Eustachia a reason for not mentioning the Ŀ11,000?

2. Why does Eustacia feel she should go to Clym when she overhears Johnny Nunsuch disclose his news?

3. What does Eustacia mean when she says "There is evil in store for me"? If Hardy said the same thing, would he mean it in the same way?

Book Five:

Chapter 1:

1. Does Eustacia's conversation with Humphrey indicate any change in her feelings for the natives? How does her attitude now contrast with Clym's? with Hardy's?

2. What exactly does Clym think is his sin against his mother?

3. Clym says he "was going to teach people the high secrets of happiness." Is there any secret to the happiness of the natives? What does this contrast and irony tell you about Hardy's view of life?

4. What is the source of the chapter title?

Chapter 2:

1. Christian tells Clym that somebody called upon his mother the night before she went to Alderworth. Who? Why does he say this?

2. What do you learn about Clym from what he does when his grief begins to subside?

3. After the news is given him by Johnny Nunsuch, why do you suppose Clym sees only the heath? Does this tell you anything about the meaning of the heath? of Clym's life? What now is the relationship between Clym and the heath?

Chapter 3:

1. Why does Eustacia refuse to defend herself against Clym's attack? Why does she finally tell part of the story?

2. What significance to Hardy's view of society is there in Clym's last remarks?

Chapter 4:

1. Why does Charley lock up the brace of pistols?

2. What does Eustacia regard as the reason for her sorry condition? How does Hardy view Eustacia now?

3. Is her grandfather's silence a mark of respect or of indifference to her condition?

Chapter 5:

1. What is the time at the beginning of this chapter?

2. How does Eustacia regard her bearing as a wife?

3. What decision does Eustacia face with regard to Wildeve?

Chapter 6:

1. Why is Thomasin able to persuade Clym to write the letter?

2. Why is Thomasin "glad enough of a reason for not mentioning Clym's visit" to Wildeve?

Chapter 7:

1. Why does Clym's letter not get to Eustacia earlier? Does this tell you anything about Hardy's "view" of life?

2. Why does Susan ask Johnny about Eustacia's dress?

3. What consideration now stands in Eustacia's way? Why?

Chapter 8:

1. What two possibilities does this chapter present as to the missing Eustacia's activity?

2. What do you suppose is the purpose of reintroducing Venn at this point?

3. Why does Thomasin direct her course away from the inn?

Chapter 9:

1. What is the difference between the reactions of Venn and the reactions of Clym and Damon to the scene at Shadwater Weir? Which reaction is right? Are both? Neither?

2. Why does Charley wish to see Eustacia before reporting to Chaptain Vye?

3. How do Charley and Venn mistake Clym's state of mind?

4. About what is Clym hopeless?

Book Six:

Chapter 1:

1. What time of the year is it?

2. What does Thomasin's reaction tell you of her character?

3. How is the content of Clym's imagination reminiscent of the earlier references to the heath?

4. After all that has gone before, is the conversation between Tamsin, Clym, and Diggory what you would expect?

5. Why is Thomasin critical of Venn at the end of the chapter?

Chapter 2:

1. Why does Venn make his remarks about money? What is said before that brings out these remarks?

Chapter 3:

1. What exactly does Clym plan to do?

2. Why does Clym argue with Thomasin about marrying Diggory?

Chapter Last:

1. Why do you think Hardy includes the "waxing of the bed ticking" scene?

2. Why does Clym finally settle on "the opinion and actions common to all good men" as the subject for his preaching?

B. Discussion and Composition Questions for Return of the Native:

1. Egdon Heath: How does the heath operate in the novel?

(It may be well to caution yourself at this point—to say Edgon Heath is the most important character of Return of the Native is to emphasize its importance to the novel. Constant reference to it as a character may, however, lead to one's losing track of how setting plays a major role in the style, structure, and thought of a novel. Thus, in this set of questions, the analogy will not be used.)

a) In this connection call to mind the time references made to it . . . what do they tell you about the heath? You know that the area of the heath is small and (from the study questions) that the time span of the story is short. This makes for a rather localized situation. How do the rather widespread time references to the heath effect the localization of the story? Beyond the fact that the story takes place in a small area, what about the heath serves as a focal point which connects life at Bloomsend, the Quiet Woman; Alderworth, and Mistover Knap?

b) Call to mind the study questions which considered the heath in relation to characters of the novel . . . what function or operation does this suggest the heath serves? In this regard it may help you to review certain situations in the book. For instance, ask yourself what happens when Mrs. Yeobright goes to Alderworth and how is the heath described at that time; or, what happens the night Clym sends his letter to Eustacia and what is the heath like that night? What does this suggest to you about the heath? Can you find other, similar situations?

c) Also, while you are on this topic, ask yourself what control do the natives exercise over the heath? How does this affect them? For instance, what might have been the case had the rain not caused torrents or water to rush into Shadwater Weir? If one does not control something, such as the heath, then how does whatever goes on there happen (at least as far as the natives are concerned)? Does anything "beyond control" happen to the natives? What about Eustacia's and Mrs. Yeobright's misunderstanding regarding the money which Wildeve and Christian gambled over? What about the closed door? Clym's loss of his sight? Venn's first learning about Wildeve and Eustacia? Now, how does the heath operate on the lives of heath dwellers? What is the rational or moral response to the power of the heath--in Hardy's world?

2. How is the novel connected? You have seen how the heath helps connect the story. What else aids in maintaining connections among people on the heath? Who becomes integrally connected with life at the Quiet Woman? life at Mistover Knap? Who is it, in short, who has a relationship like that of the heath with almost everyone in the novel? Who else has a similar, though more limited, function in connecting the sundry members of the community to one another? In this regard from whom does Venn hear of Wildeve and Eustacia? From whom does Clym hear the truth about his mother's journey to Alderworth? Can you think of other ways in which connections are made? What happens on festive occasions? Who takes interest in or is involved in these activities?

3. What do you think is Hardy's view of social change? It may help you, having seen the relationship of the heath to the people, to first see how the heath has changed. What do the time references and the remarks about Wildeve's Patch, for instance, tell you about the heath? What does Mrs. Yeobright's first thought upon seeing her son on her journey to Alderworth tell you in this regard? What happens to Clym's educational project? With this in mind, who does Mrs. Yeobright make reference to in her discussion with Clym about success? How does Thomasin reply to Damon's question as to whether she likes Edgon Heath? Further, you have seen how both Yeobright marriages work out. What promise did they hold when first they took place? Also ask yourself within what time span is the change in the ideal of beauty (which Hardy remarks on) supposed to occur? What do these references tell you about Hardy's sense of social change and its relationship to the natural cycles.

4. What does Hardy think man's lot in life is? In this regard you might first try to see how man fits into the whole of things. As usual, you might do well to look for indications in the comments about the heath. In the discussion of the sounds of the heath early in the book, what does Hardy take to be the meaning of the phrase "the spirit moved them"? What insight does this give you into Hardy's view of the relative importance of this or that? Now, what does Hardy say of Eustacia's "lengthened sighing" on this occasion? How does this help to understand Hardy's view? Is there any place where Hardy directly answers this question? In his chapter about Eustacia (Queen of the Night) Hardy remarks about how Eustacia would have fared on Olympus. What does what he says there about noticing no change were she governess of the universe tell you about Hardy's view of God or "the gods"? Recall what Eustacia is like in her actions toward other men; is Hardy's governor of the universe like this? At the end of that chapter, Hardy remarks about "doing what we can." How does this help you to understand it? From your understanding of the rest of the novel, what can man do? Further along this line, ask yourself why the natives are furze-cutters and not, for instance, truck farmers? Would you say the activity of their life was initiatory or responsive? Recall the comments made by Eustacia on this topic.

5. How do the bizarre and the accidental work in the novel? Follow some of the bizarre scenes in the novel such as the opening scene or the dicing or the Guy Fawke's Day celebration. How do they contribute to the story? Does Hardy need the accidents which occur in order for Return of the Native to end as it does? Or does he present these accidents the way he does to represent a certain view of life in which it is held that much is accidental? Do some of the accidents seem a little far-fetched? If so, do you think that the fault is in the accident itself or the way Hardy presents it? How does the role played by accident work with Hardy's view of human life and social change?

6. What view of native life is given in the novel? How does the failure of Clym's effort to teach the people the secret of happiness help present this view? From the picture Hardy draws - toasting newlyweds, the mummers, the fires, the waxing of the bed-ticking, etc. - what sort of life would you suppose the natives led? What sort from the way time is kept? Does the fact that they are furze-cutters (and the various comments made about the occupation) change your idea of the sort of life they led? Did it change their own view of life?

7. What sort of "frustration" or, alternatively, what sort of "sin" does Hardy present you with in Return of the Native? Which of the characters could be talked of as frustrated? What is common to all of these people? Call to mind Hardy's view of society and social change. How did all of these people react to their society? What did they have in mind with regard to social change? How do the accidents in the story affect their frustration? Do the accidents effect the final outcome of what each of them had in mind with regard to social change? For instance is it Clym's blindness which changes his project? Or is it his behavior with regard to Eustacia? to his mother? to Thomasin? Or is it the reactions of Eustacia Mrs. Yeobright, and Thomasin? Or is it the nature of the natives themselves? Would you say that the source of their frustration is something inside themselves or outside of themselves? Something in their control or out of it? Can the situation be remedied? Can the source of the frustration be altered so as to remove the frustration? With regard to all of this who are the characters whom you would not term frustrated? How do they react to the heath? their neighbors' proposals? Clym's proposals? Are the frustrated characters in some sort of dilemma?

8. Which of the characters would you call lonely? Do you think tracing each character's response to the heath would give you basis for an answer? What reasons might there be for saying Clym was not, for the most part, lonely? Has Clym isolated himself or been separated? What about Eustacia? How does Clym respond to his condition? How is his response different from Eustacia's response? Will the answers to these two questions help in answering the first question? How? Is their loneliness part of their frustration? the source of it? the result of it? How does the setting emphasize this loneliness? From what you know of the novel would you say that either the frustration or the loneliness were peculiar to the isolated heath?

9. What concept of sin is Hardy working with? In the early part of Book Five Clym says he has sinned against his mother and Eustacia replies that he rather thinks it was the other way around. To what is Clym referring? A little earlier he says, "If I could only get one assurance that she did not die in a belief that I was resentful . . ." Is it that she died with a

mistaken opinion of him--that he allowed her to die so--that Clym regards as his sin? Keeping in mind that Clym has not yet found the truth about his mother and her visit, what is Eustacia referring to? Is what Clym regards as his sin the guilty feeling of not having done more for his mother while she lived? Does this involve just his relationship with people? Is he concerned with his behavior only (as opposed to the reasons for that behavior)?

10. Part Six was an addition Hardy hadn't planned. He included it in the novel and changed the ending for the benefit of serial publication. Aside from its rich scene of the marriage preparation and its warm presentation of Charley it adds little to the novel and takes nothing from it. Disregarding this part, the remainder of the novel divides itself into five parts. Of what other literary form does this remind you? How does Hardy use the heath (or description in general) in relation to action or dialogue? Does his use of the heath bear out the resemblance? What would be the counterpart in another literary form to a chapter such as "Queen of the Night"?

Clym Yeobright comes to Egdon Heath from remarkably "far away" considering the area of the heath. One finds much mythological reference in connection with those who surround this native born "outsider" who comes into the story like a god from afar; for instance Eustacia Vye herself often is compared directly with the gods. What is the function of these references?

C. Mythology

1. Book one, Chapter one, page two--Titanic and Biblical form: The Titans were early Greek gods who lived under the threat of dethronement and overthrow (by the forces of one of their king's children) till such an overthrow came to pass at the hands of Zeus. . . the Greeks regarded them as expressive of the more terrible forces of nature and as the struggle against the lawful and orderly course of things. How does the occurrence of this reference in one of the earliest passages descriptive of the heath set up the meaning of the heath for the rest of the novel? . . . In what way does the heath show itself to be like the Titans? . . . How as being a terrible natural force? . . . How as being set against the lawful and orderly course of things?

2. Book one, Chapter three, page 38: Nebo . . . this reference made in connection with Mrs. Yeobright's appearance is Biblical in its source; Nebo was the mountain from atop which Moses saw the land promised to his people before they entered it . . . What does this reference tell you about Mrs. Yeobright? . . . How do later events bear this out?

3. Book one, Chapter ten, page 100: Zenobia . . . this is a reference to the queen of Palmyra in the time of the Roman Emperor Aurelian. When Aurelian came to the throne he vanquished Zenobia and sent her from her own country and from Rome (which she had seen when

she was brought back bejeweled as a sign of victory) to Tiber where she lived her life out; she is said to have been of great beauty and intellect. For a familiar reference and one which works best in this connection see the "Monk's Tale" in the Canterbury Tales. How is Eustacia like Zenobia? . . . Where in the story do we find her appearing with some of Zenobia's attributes? . . . What is this particular connection in this chapter trying to tell you about Eustacia?

4. Book four, Chapter five, page 278: Ahimaaz: this is a reference to a Biblical character mentioned often in the books of Samuel (particularly II Samuel 18:27). Here he appears as a messenger who has been expected for some time with a message for the king; the watchman sights him running across the plain and recognizes him by his gait. David says of him that he was a good man. How does this reference work in relation to Clym? (Perhaps it would help to read the story of Ahimaaz.) How does the particular time in the story at which this reference comes reinforce what it wishes to say about Clym? How does David's comment work in connection with Clym?

5. Book one, Chapter eight, page 79: Scyllaeo-Charybdean: This has come to mean facing a dilemma neither of whose horns are desirable; for the mythological account see Homer's Odyssey (xii, 73-110, 235-259, 430-444). How does the Homeric reference apply to Johnny's position?

6. Book one, Chapter six, page 63: Belshazzar. . . This is another Biblical reference. See Daniel 8:1-5: Why does Hardy make this connection with Johnny?

7. Book three, Chapter six, page 216: Ulysses. You know the story of Ulysses from the Odyssey. Why is the reference which is made here made in connection with Captain Vye?

8. Book one, Chapter one, page 13: Vale of Tempe: In Greek mythology, a valley renowned for its beauty and one of the favorite haunts of the Olympian gods; in Cicero and Ovid it became any beautiful valley; now look to the context in which this reference is made. How does this reference work in relation to Hardy's comments on Beauty?

9. Book three, Chapter four, page 204: Olympian: Olympus was the home of the gods. Why would Clym refer to Eustacia in this way at this particular place in the story?

10. Book one, Chapter nine, page 87: Tantalus: Tantalus is a mythological character told of in Ovid (Metamorphosis IV, 457). Look up his story; you will see now where we get our word tantalize. How does the reference work with respect to Diggory Venn as we find him at this point?

11. Book two, Chapter six, page 149: Echo is, in mythology, a figure deprived of her voice except to repeat what she had heard. Read the full account in Ovid, *Metamorphosis*, iii, 341. How is Eustacia in her present predicament like Echo? See in Ovid the account of Echo's love for Narcissus. How does it help you to see what may happen to Eustacia?

12. Book one, Chapter three, page 23: Promethean: Prometheus is a figure found in Hesiod and Aeschylus. Hardy is using the reference to Hesiod. The Hesiod reference is *Theogony* 521-616. Those in Aeschylus are *Prometheus Bound*, *Prometheus Loosed*, and *Prometheus the Fire-Bearer*. You may be interested in looking at the two versions to see why Hardy used Hesiod rather than Aeschylus. Prometheus is said to have stolen fire for mortal men from the gods when Zeus in anger had denied it to them. However, in anger, Zeus loosed many vengences on the world and Prometheus' rebellion against what the gods had set down brought more harm than good. How does the idea of rebellion in *Prometheus* fit what is happening in the story at the time of the reference? How does the vengeance of the gods fit Hardy's idea of change? his idea of man's place in the order of things? How does the reference apply to the natives and their way of life?

13. Book one, Chapter four, page 41: Tartarean: In Homer's *Iliad*, Tartarus is the reference to a place as far beneath Hades as Heaven was above earth. How does Tartarus work in connection with what Olly and Mrs. Yeobright are doing at the time the reference is made?

14. Book two, Chapter three, page 123: Cretan Labyrinth: According to Plutarch the Cretans kept the Minotaur (a mythological monster) in a labyrinthine structure. Prisoners, notably Theseus, were forced to face the monster, the idea being that if they survived the encounter with the monster, the labyrinth would surely ensnare them. How does this complicated mythological reference work in connection with the very simple statement in the novel?

15. Here are further references made in *Return of the Native*. They are grouped under the persons or groups with which they are connected. References to sources accompany them. Look them up and see what you can learn about the heath and its inhabitants from them.

a. Eustacia Vye

Book one, Chapter six, page 61	Sappho	*Dictionary of Classical Myth*
Book one, Chapter seven, page 73	Lotus-Eaters	Homer's *Odyssey* IX
Book one, Chapter seven, page 74	Alcinous and Pharcias Isle	*Diet of Classical Myth*
Book two, Chapter three, page 123	Nebuchadnezzar	Daniel 2
Book two, Chapter three, page 133	Queen Scheherezade	*Arabian Nights*

Book two, Chapter six, page 147	Queen of love (or Aphrodite)	Dictionary of Classical Myth
Book two, Chapter seven, page 153	Ahasuerus the Jew	Book of Esther

b. Diggory Venn

Book one, Chapter nine, page 83	Mephistophelean	Goethe's Faust
Book two, Chapter seven, page 153	Israel in Zen	Numbers 20
Book five, Chapter two, page 316	Famine and sword	Revelations 6:4-6

c. Natives

Book two, Chapter four, page 127	Balaam	Numbers 23 and 24
Book one, Chapter three, page 32	Hermaphrodite	Ovid, Metamorphosis, Book 4 lines 264-389. (the story of Salmacis)

d. Clym Yeobright

Book two, Chapter six, page 142	Jarad and Mahalaleel	Genesis 5:17-20
Book two, Chapter six, page 147	Aeneas	Dict. of Classical Myth
Book three, Chapter four, page 205	Petrarch and his Laura	Petrarch
Book five, Chapter two, page 323	Cedipus	Dict. of Classical Myth

e. The Heath

Book one, Chapter one, page 14	Ishmael	Genesis 21
Book one, Chapter two, page 19	Atlantean (Atlanta)	Homer's Odyssey: 52 Hesiod Dict. of Classical Myth
Book one, Chapter six, page 59	Cimmerian	Dict. of Classical Myth. Homer
Book five, Chapter seven, page 353	last plague in Egypt	Exodus 10
Book five, Chapter seven, page 353	Destruction of Sennacharib	Lord Byron
Book five, Chapter seven, page 353	Agony in Gethsemane	Matthew 20:36-56

VII. Introductory notes on Tolstoy's Resurrection :

Tolstoy in this novel would appear to present his understanding of a Christian conception of sin and loneliness. The novel is concerned with the spiritual resurrection of Nekhludov, a prince in the Russian aristocracy who changes his way of life. Tolstoy's intention is to present a story that will truly show forth a picture of the meaning of the prodigal son's father's remark, "for this my son was dead, and is alive again." The novel's main story contains several side stories and interweaves the one with the other by means of digressions and flashbacks. Tolstoy, in his later life, believed that no literature was of value that did not carry a moral. The moral of Resurrection will not come through in its full force if one does not put himself in Prince Nekhludov's position as the story moves along. That is, the story relies on your seeing what it is like to undergo a spiritual resurrection, what it is like to change your way of life. It may help you to call to your minds what you learned about Tolstoy in an earlier unit when you read War and Peace. For your convenience there are translations of the French in the back.

A. Reading and Study Questions for Tolstoy's Resurrection:

Introduction:

The most difficult problem posed for the reader of Tolstoy's Resurrection is its readability. The novel moves so easily, the stories told in its pages go so smoothly, that one is always tempted to read too quickly, to pay all of one's attention to the story itself (or, rather, stories themselves). If you read it in this manner you will soon find yourself losing track of who is who among Tolstoy's many characters, having to backtrack to keep them straight, and ending up spending more time than a careful reading would have taken. More important, the theme of the novel will be lost, the last chapters will not make sense, and the purpose of including Resurrection in this unit will be missed. To avoid all of this and to make your reading more enjoyable you should:

a. Keep close track of the main characters (and their change in names);
b. Follow closely the characterization of the lesser characters, such as the government officials, the "politicals";
c. Pay special attention to Nekhludov's thoughts about himself, others, and the various situations in which he finds himself and others;
d. Follow the chronology of the story as it is often interrupted by flashbacks.

Book One:

Chapter 1:

1. What contrast is set up in this chapter?

2. How do the people regard the prisoner?

Chapter 2:

1. What similarity between Maslova and her mother is shown in this chapter?

2. What other name does Maslova have?

3. Why did Maslova choose the second alternative open to her?

Chapter 3:

1. What is notable about Nekhludov's personal preparation for the day?

2. What two things disturb him?

Chapter 4:

1. What do you think Nekhludov considered the most important reason for marrying Maria Korchagin?

Chapter 5:

1. What are the topics of conversation of the men gathered to discharge "an important public duty"?

2. Does Tolstoy offer any reason as to why Nekhludov thinks himself superior?

Chapter 6:

1. "'Very well,' said the president thinking to himself that he could get this case over by four o'clock and then get away." What does this tell you about the judge's attitude toward the trial?

Chapter 7:

1. What does the account of the attitude of the judges lead you to think will happen?

Chapter 8:

1. What does Tolstoy object to in the early court proceeding?

2. What is there about the proceedings that impresses the participants?

Chapter 9:

1. What class in the towns corresponds to the country peasants?

2. How does the president of the court treat Maslova?

Chapter 10:

1. Briefly, what are the various charges against those on trial?
2. What name is given Maslova here?

Chapter 11:

1. What complication is there in Maslova's plea before the court?
2. In Maslova's testimony what becomes obvious about her feelings toward the man she is accused of murdering?
3. What concern among the judges brings about the recess?

Chapter 12:

1. What typified Nekhludov's life at his aunt's estate?
2. What does Sophia Ivanovna fear might happen between Katusha and Dmitri.

Chapter 13:

1. How, basically, did the change in Nekhludov come about?
2. What is there in the way others respond to him that contributes to this?
3. What does Tolstoy think led Nekhludov into a state of selfishness?

Chapter 14:

1. How does Nekhludov discover that Katusha is still living with his aunts in his second visit?
2. What struggle goes on in Nekhludov at this time?

Chapter 15:

1. Following the service what impresses Nekhludov with Katusha?

Chapter 16:

1. What fast is it that Nekhludov breaks with his aunts?
2. What is taking the upper hand in Nekhludov's struggle?

Chapter 17:

1. What now is happening to Katusha that is similar to what has been happening to Nekhludov?
2. Why do you suppose Tolstoy has the cocks crow at this point?

3. What excuse does Nekhludov give for what has happened?

Chapter 18:

1. What overcomes Nekhludov after he gives Katusha the money?

2. What does Nekhludov fear about the trial?

Chapter 19:

1. How does Nekhludov feel during the next stage of the trial?

2. Approximately how much time has elapsed in the trial?

Chapter 20:

1. What three reports are read?

2. Why are they read?

3. What in the reports attracts the merchant in the jury?

Chapter 21:

1. What various topics were considered the last word in scientific wisdom?

2. What is the judge's reaction to the assistant prosecutor's speech?

3. What typifies the defense Maslova's lawyer offers in her behalf?

Chapter 22:

1. Why didn't the president cut his speech short?

2. About what does he instruct the jury?

Chapter 23:

1. What does the jury decide about the two prisoners accompanying Maslova?

2. Who speaks for Maslova?

3. What does the jury omit?

4. Who else had omitted the same thing?

5. Why isn't the omission noticed?

6. Why doesn't the court set aside the verdict?

7. What strikes Nekhludov about the situation after he knows about the error?

Chapter 24:

1. What does Nekhludov do following the court's adjournment?

Chapter 25:

1. What is his next step?

2. Where does he go following his talk with Fanarin?

Chapter 26:

1. What sort of man is Korchagin?

2. From what is said here, what sort of life do you think the Korchagins live?

Chapter 27:

1. What thoughts come over Nekhludov as he visits with Sophia Vassilyevna?

2. Why does she wish the curtain closed?

Chapter 28:

1. What contrast is presented between the way Nekhludov's mother died and the way she is painted?

2. What contrast is presented between Nekhludov's former and present ways of life?

3. What thought strikes him in connection with the way he has felt toward everyone that day?

Chapter 29:

1. How do the judges regard the sentence?

2. What does Maslova want most after the trial?

Chapter 30:

1. What is Fedosya's story?

Chapter 31:

1. How do the other convicts receive Maslova?

Chapter 32:

1. How did the men at the trial and the prison react to Maslova?

Chapter 33:

1. What does Nekhludov plan to do now?

2. Why is it that he now feels no dislike for others?

Chapter 34:

1. Is the man on trial the "cunning culprit" for whom the prosecutor's questions are designed?

2. What comparison does Nekhludov make between himself and the man on trial?

Chapter 35:

1. Why does Nekhludov regard the court as a "useless and immoral institution"?

2. How do the prosecutor and the members of the court regard Nekhludov?

Chapter 36:

1. Why doesn't Nekhludov see Katusha?

Chapter 37:

1. What happened to Katusha after Nekhludov's train had left her behind?

Chapter 38:

1. What was the first business of the day after rising?

Chapter 39:

1. What are the main parts of the service?

Chapter 40:

1. What strange contradiction does Tolstoy feel is brought about by having a service for prisoners?

2. How does Maslova regard the service?

Chapter 41:

1. How are the visitors admitted to the prison?

2. What makes Nekhludov indignant about the scene he sees in the prison?

Chapter 42:

1. How does Maslova come to be brought from behind the screen?

Chapter 43:

1. What does Nekhludov mean when he says "This woman has died"?
2. How does Maslova receive Nekhludov?

Chapter 44:

1. How does Tolstoy feel men justify their position in life?
2. In this connection why had Maslova banished from her mind all memories of Nekhludov?

Chapter 45:

1. How does Nekhludov feel about Fanarin?
2. What does Nekhludov regard as strange concerning the grounds for appeal?
3. On what does Fanarin feel the success of the appeal rests?

Chapter 46:

1. How did it come about that the two prisoners are to be flogged?
2. What do the prisoners ask Maslova to do?

Chapter 47:

1. Why are the officials nervous around Nekhludov?

Chapter 48:

1. How does Maslova react to his statemnt of intentions? Why?

Chapter 49:

1. What did Maslova's reactions impress on Nekhludov?
2. What is Vera's story?
3. Why does Nekhludov say "It is for me to thank you"?

Chapter 50:

1. What is it that Maslennikov says that surprised Nekhludov?
2. How does Maslennikov think the prisoners should be treated?

Chapter 51:

1. Why does Nekhludov wish to see Menshov in his cell?

Chapter 52:

1. What is Menshov's story?

Chapter 53:

1. What case is brought to Nekhludov's attention?
2. What does Nekhludov now understand was the reason for the official's previous nervousness?

Chapter 54:

1. Why do you suppose Kolya is so curious about everything?

Chapter 55:

1. Why does Vera seem pitiable?
2. Is she alone in this regard?
3. What does Vera ask Nekhludov to do?

Chapter 56:

1. What was evident about the inspector?
2. What strikes Nekhludov as terrible at the prison?

Chapter 57:

1. What is said about assessing responsibility for conditions at the prison?
2. What is ironical in what Anna says about her husband Maslennikov?

Chapter 58:

1. How does Nekhludov ruffle Maslennikov?
2. How do Nekhludov's interests contrast with those of the people who are with Maslennikov's wife?

Chapter 59:

1. What change does Nekhludov note in Maslova?
2. What does this change revive in Nekhludov?

Book Two:

Chapter 1:

1. How does Nekhludov find out about the bailiff at Kuzminskoe?
2. What does he plan to do with his land at Kuzminskoe?
3. What is it that Nekhludov feels which ushers in all the plausible arguments for not selling the land?

Chapter 2:

1. From the conversation between the peasants and the bailiff what do you suppose is the relationship between the peasants and the upper classes?

Chapter 3:

1. What does Nekhludov recall when he reaches Panovo?
2. What is Nekhludov's intention for the property at Panovo?

Chapter 4:

1. What sort of life does the peasant Nekhludov lead?

Chapter 5:

1. How did Katusha's baby die?
2. How does Nekhludov come to find this out?

Chapter 6:

1. What have the peasants shaped their lives around?
2. Why did Nekhludov feel ashamed at Kuzminskoe?
3. How does the bailiff receive Nekhludov's plans?

Chapter 7:

1. How do the peasants receive his plan? Why do they react so?
2. What plan is hit upon for securing their agreement?

Chapter 8:

1. What are some of the things Nekhludov recollects when the moon rises?
2. What understanding causes him to rejoice?

Chapter 9:

1. What are the basic details of Nekhludov's agreement with the peasants?
2. How does Nekhludov feel having given up his estates?

Chapter 10:

1. What is the contrast between the city and country folk?
2. What had the city folk become like?
3. What has changed in Nekhludov's attitude toward Schoeback from the time he visited Nekhludov at his aunt's house?

Chapter 11:

1. What case does Nekhludov present to Fanarin?
2. What has come of the Menshov affair?

Chapter 12:

1. What is Nekhludov's reaction to the house?
2. Why does he so react?

Chapter 13:

1. How does Maslova misunderstand Nekhludov when he says she is better off where she is than "there"?
2. What does Maslova mean by "Not ten years, but a lifetime"?

Chapter 14:

1. What four matters brought Nekhludov to Petersburg?
2. Why does Nekhludov stay among the aristocracy?
3. How does Tolstoy feel about Countess Ekaterina's religious devotion?

Chapter 15:

1. What sort of man is Count Ivan?
2. What does Mariette ask Nekhludov to do?

Chapter 16:

1. What concern strikes Nekhludov after his talk with Mariette?
2. With what does Nekhludov busy himself?

Chapter 17:

1. What is the contrast between the dueler and the young peasant Nekhludov knew in the prison?

Chapter 18:

1. What does Nekhludov think is outrageous?

2. What brings about the change in the Baron's expression? Why?

Chapter 19:

1. What is the general's attitude toward his position?

2. What is being waited for before Shustova (the girl Vera mentioned in prison) is released?

Chapter 20:

1. What does Nekhludov think is wrong with the senate that he thought was wrong with the criminal courts?

2. How does Wolf in his report contradict his position of the previous day?

Chapter 21:

1. Why does Skovorodnikov vote in the negative?

Chapter 22:

1. What is the difference between the way Selenin feels the senate should operate and Nekhludov's views?

Chapter 23:

1. What basically has happened to Selenin?

Chapter 24:

1. How does Nekhludov respond initially to Mariette's remarks?

2. What leads Nekhludov into doubt?

Chapter 25:

1. What does Nekhludov regard as his sin on the previous day?

2. What is Lydia's condition? what brought it on?

Chapter 26:

1. What does Lydia's aunt say is the result of such treatment?

Chapter 27:

1. How does Bogatyrev seem to Nekhludov to be different from other officials?
2. Why does he grant Nekhludov's petition?
3. Why does Nekhludov think the people he knows have been arrested?

Chapter 28:

1. What does Nekhludov see about Mariette now?
2. How does he compare the woman in the street with Mariette?

Chapter 29:

1. Why does Nekhludov feel as he does about "the true place for a just man"?
2. Why does Nekhludov continue in his resolve despite the story he hears about Maslova?
3. Why do you think the story of Maslova and the medical assistant, which is untrue, was made up in the first place?
4. Why does Maslova refuse marriage with Nekhludov?

Chapter 30:

1. What three things occupy Nekhludov? What are the five classes of criminals he mentions? Give examples from the book for each class.
2. Why does he turn from science in looking for an answer to his questions?
3. Why do the books of arguments give no answer to his fundamental question?

Chapter 31:

1. How had Ragozhinski made his career?
2. Why was Ragozhinski interested in Nekhludov's dealings with the peasants?

Chapter 32:

1. Why can't Nekhludov and his sister speak as they used to?

2. About what do Ragozhinski and Nekhludov argue?

Chapter 33:

1. What is the topic of the argument?
2. How does Nekhludov argue about methods of punishment?
3. Why does the topic so agitate Ragozhinski?

Chapter 34:

1. What sort of day is it?
2. How are the prisoners "transported"?

Chapter 35:

1. How did the boy in the carriage know what he did?

Chapter 36:

1. What has happened to the sick convict?
2. How is he treated by those in charge?

Chapter 37:

1. How does the doctor explain the convict's death?

Chapter 38:

1. What requests are made of Nekhludov?

Chapter 39:

1. What does Nekhludov tell Natalya concerning their previous visit?
2. How does Natalya react to his talk about the Kuzminskoe estate?

Chapter 40:

1. What does Nekhludov think brings about such oppression?
2. How does Nekhludov think one could persuade men to commit "abominable crimes"?

Chapter 41:

1. What contrast is presented between the family the girl tells of and the family across the isle?
2. How does Nekhludov fit in with Tarass and the group around him?
3. What is Tarass' story?

Chapter 42:

1. How do the workman and Nekhludov react to one another?
2. How does Tolstoy show Nekhludov's view of life to be at variance with that of Korchagin?

Book Three:

Chapter 1:

1. Does transfer to the politicals improve Maslova's situation?

Chapter 2:

1. What is the row about?
2. How is it settled?

Chapter 3:

1. What establishes the sincerity of those who claim to be for the people?
2. Why do Katusha and Maria Pavlovna like one another?

Chapter 4:

1. What are some of Simonson's various theories?
2. How did Simonson come to have an influence on Maslova?

Chapter 5:

1. What about the trip has made Nekhludov happy?
2. How has his opinion of the politicals changed?
3. What does Tolstoy say has opened up in Nekhludov?

Chapter 6:

1. How did Kryltzov become a revolutionary?

Chapter 7:

1. How does Nekhludov's guide treat the Siberian women?

Chapter 8:

1. Why has Nekhludov come to loathe "this kind of talk about women"?

Chapter 9:

1. What are the living conditions in the prison?

Chapter 10:

1. What is Makar's story?

Chapter 11:

1. With what are some of the prisoners occupied?
2. What is Kryltzov's condition?

Chapter 12:

1. Who are the newcomers? How are they different?
2. Why isn't Nabatov interested in the origin of the world?

Chapter 13:

1. Why are Maria Pavlovna and Kondratyev the ones not in love?

Chapter 14:

1. What is the argument in this chapter?

Chapter 15:

1. How does Novodvorov stand in relation to women and their rights?

Chapter 16:

1. How is Buzovkin's daughter cared for?
2. What are Simonson's intentions? Why?

Chapter 17:

1. What does Nekhludov think about what Simonson and Maria Pavlovna have said?

Chapter 18:

1. What is discovered on the wall?
2. How does Kryltzov feel about the humanity of those in power?

Chapter 19:

1. At what five conclusions has Nekhludov arrived?

2. How long has he been witnessing the conditions in which these people live?

3. To what does he attribute the immorality of some of these people?

Chapter 20:

1. What now is Kryltzov's condition?

Chapter 21:

1. Why does the old man say that they can't do him any harm?

2. What are the old man's religious convictions?

Chapter 22:

1. With what attitude and intent does the general mention bribery to Nekhludov?

Chapter 23:

1. What news does Nekhludov receive from Selenin?

2. For what, now, is Nekhludov unprepared?

3. Why would disease in the prison easily reach epidemic proportions?

Chapter 24:

1. How does Nekhludov react to the company at the dinner?

2. Why does the Englishman wish to visit the prison at night? Why does the general favor this plan?

Chapter 25:

1. Why does Katusha say that there is no use to weigh up accounts?

Chapter 26:

1. What other purpose does the Englishman have?

2. What had diminished the Englishman's ardor?

Chapter 27:

1. What does the old man mean by the words which the Englishman calls "crazy"?

Chapter 28:

1. To what "simple" answer has Nekhludov come?

2. Look up in the Bible the passages mentioned.

3. What final summary of man's duty does Nekhludov come to?

B. Discussion and Composition Questions for Tolstoy's Resurrection:

1. Early in the novel one begins to see Nekhludov's renunciation of the life he is leading and the world in which he is leading it. Why do you suppose that it is not until the end of the novel before this renunciation is completed? What things stand in his way? Part of this renunciation involves Nekhludov's ridding himself of private property. Why do you suppose he does this? What do his feelings about the ownership of property amount to? Why is this considered by others as either foolish or dangerous? Do the opinions of those others present a temptation to him? Why do you suppose Tolstoy has part of Nekhludov's renunciation involve his property, his wealth? Can you think of common occasions when we speak of renunciation in a religious sense? Now go back and consider why Nekhludov begins this renunciation. For what is he doing this? Why do you suppose the renunciation must be carried out openly? Does Nekhludov's comment about the building going up in the city tell you anything in relation to all these questions?

2. Follow closely the reactions made to Nekhludov's effort. How, for instance, does Katusha react? Why do you think she reacts that way? What effect does this reaction have on Nekhludov's effort? For what reason do the peasants react as they do? Nekhludov has many fine theories about the ownership of property . . . theories of which the peasants are ignorant. Yet, when all is done, they seem to agree with his plan for his property, so much so that it pains Nekhludov. How do you suppose this comes to be the case? There are others, such as government officials, who react to Nekhludov's efforts. Why do they react as they do? All of these various reactions make Nekhludov's renunciation very hard to accomplish. Would it be sensible to call what he goes through a renunciation were it not difficult for him? What are some of Nekhludov's own reactions to his efforts? Do you think his own reactions or those of others are most important in relation to his renunciation? his "resurrection"?

3. A great deal of what upsets Nekhludov is the Russian penal system. What is most offensive about it to him? Would you say that his initial involvement in the penal system was accidental or purposeful? What about his continued involvement? In this regard would you say it is the penal system itself which absorbs his attention or that the problems of the penal system merely serve to focus his attention on something else? Nekhludov, in his attempts before government officials on behalf of the various prisoners often presents an almost foolish picture. What does the fact that he is often unaware of this and that, when aware, he continues in spite of it, tell you about his attitude toward what he is doing? How then is the later Nekhludov like the earlier Nekhludov portrayed in the flashbacks?

4. Nekhludov is entirely responsible for his effort to change his life. No one can do it for him. What does this mean for Nekhludov himself? Does Katusha understand what he is trying to do? Does anyone else? Where does this place Nekhludov and his effort in relation to others? What sort of relationship holds between Nekhludov and the people he meets with whom he was formerly acquainted? How is this a change from their former relationships? How does he view the people he meets, for example, his old army companions? How does this view color his relationships? What does Nekhludov note among the politicals which attracts him? What among the prisoners in general? In this connection review the scenes following Maslova's return from the trial and those which take place while the prisoners are en route to serve their sentences.

5. In chapter twenty-one of Book Three Nekhludov meets an old man. Having been refused by the old man in his offer of money, Nekhludov asks the old man's forgiveness. The old man replies, "There's nothing to forgive. You haven't offended me, and nobody can offend me." All of this follows the old man's saying that he is led by God. Now, why does he say "nobody can offend me"? In this regard review the passage in which he says "But they can't do me any harm because I'm a free man." Now call to your mind passages from the New Testament in which freedom is mentioned. (You will probably need to look up these passages in an interpreter's Bible or particularly the volumes on Paul's epistles would be a help to you if one is handy. A concordance may also help.) From what is the old man free? Coming as he does toward the end of the novel, what relationship does this old man have to Nekhludov's story? Are there resemblances between what Nekhludov has renounced and the spiritual state of the old man? You are probably familiar with the phrase "He's his own worst enemy." As Nekhludov "strays" in his effort to change his life, could this phrase be applied to him? If so, and if there is a connection between Nekhludov and the old man, how would this help you to understand why the old man says that nobody can hurt him or offend him? The old man says that he believes only in himself. Who then could change the relationship with God that he has? This man, believing in his own judgment, has made a decision to lead his life as God wills him to lead it. Who then is responsible if he doesn't so lead his life? What then must he regard as his temptation? Who is it that he must put under control? How do these ideas help you to understand why the old man says what he does? How do they help you to understand Nekhludov?

6. Tolstoy's remarks addressed directly toward Christianity are of two sorts: comments on the religious practices of his day and comments on how to live a Christian life. What relationship do you think there is between the two? Concerning the latter, how does Nekhludov come to lead his life in the way in which he does? Where does Nekhludov first look for the answers to his questions? Why do these sources not answer them for him? (Would you expect to find the answer to a problem in mathematics in, say, a psychology book? Why or why not? Does this help you understand

the problem Nekhludov faces with the sources to which he first turns?) What sort of sentences does Nekhludov regard those in the Sermon on the Mount to be? What is the difference between Nekhludov and some of those with whom he formerly associated who professed Christianity? In this connection, and bearing in mind the discussion of the old man, what does Nekhludov mean when he says at the very last, "One task is completed and another is ready to my hand."? What task has he completed? What task is at hand? Why does he call these tasks? What is it like for Nekhludov for these to be tasks? In this connection what does Tolstoy think Nekhludov's new realization does for him? What is the reference which Tolstoy is making in his mention of the husbandmen in the last chapter? How does this reference help you in answering this set of questions?

C. Appendix of English (free) Translations of the French Passages in Tolstoy's *Resurrection*:

p. 19 *à moins que*....*votre cheval*....
Unless you are disposed to pay the court the 300 rubles of compensation that you owe for your duty....

Maman vous....*cela soit*....
Mother wants to say to you that your coach will wait for you until nightfall. Come without fail at whatever time.

p. 20. *pour*...*d'épaule*
In order to give support

p. 52. *notre cher philosophe*
Our dear man of letters

p. 75. *fin de siècle*
End of the century

p. 95. *objets d'art*
knick-knacks

p. 97. *Comme c'est vrai*
How true!

p. 100. *mauvaise humeur*
poor spirits

comme cela m'intrigue
how intriguing this is

affaire..*cher Mitya*
selfish affair, he is very susceptible, our dear Mitya (carries the meaning of a matter of personal vanity)

plutôt....*sale*
more like a wicked love affair

p. 102 bel-esprit
(carries the meaning of an ariel spirit which gets on people's nerves)

p. 169. mon cher
my dear sir

Ils....d'autres
they are not however

c'est....arrêtée
It is my considered opinion

Fanarin....taré
Fanarin is a "marked" man

p. 170. Je sais....pas
I know that you will not abuse it.

Elle est jolie
Is she nice (perhaps with the meaning of pretty)

hideuse
Hideous (very strong word in French)

Elle....de bien
She does much good.

p. 186. Qu'elles....bénisse
May they have a good time and the good God bless them.

Allez....Madame
Go pay your respects to the lady (as in "The Lady of the House")

Toutes....ville
All the nice women of the city

au revoir, mon cher
Good-bye, my dear sir

Vous....ordonner
You have only to order it

Enfin
finally

p. 187. ...venez....thé...
Come now to our table, your tea will be brought to you.

c'est excellent
it is excellent

Il est d'une bonté
He is (a man) of such kindness

p. 188. je suis à vous
I am at your service

Jamais...croirais
Never, never would I believe it.

la Comtesse
the countess

p. 189. c'est...douleur
She's a scape-goat.

p. 190. a la francaise
in the manner of the French

à la Zulu
in the manner of the Zulu

p. 243. Vous...Howard
You pose as a Howard

p. 244. Elle est encore jolie
Is she still nice (pretty)

ma tante
my aunt

corps et âme
body and soul

p. 245. Tout l'alphabet
all the alphabet

pour....monde
for variety. People of another world.

C'est....pris
It's a lost cause

Videz votre sac
Empty your bag (meaning: "What else is on your mind?")

C'est un très brave homme
He is a very good (worthy) man.

Il donne dans le spiritisme
He indulges in spiritualism

p. 246. Elle est très gentille
She is very well brought up

Mon...mal
My dear you (and your ideas) will come to a bad end

p. 247 Non il est impayable
No, he is "impossible" (carries a meaning like "what can you say to such ideas?")

mais...mal
But I do not wish them ill

ça....bien
This will do you much good

p. 249. ...c'est un homme très comme il faut...
He is very much a gentleman.

petit comité
small meeting

p. 255. recherché
excellent (in this context)

p. 258. Pour vous....vous attends
In order to make you happy, I have acted totally against my principles and I have interceded with my husband for your protegee. It is found that this person will be able to be released immediately. My husband has written to the commandant. Come then "Just to see me." I await you.

p. 259. chevalier.....reproche
Indeed he is a gallant figure, fearless and irreproachable.

Il....remarqué
He has spoken about you

p. 281. C'est.....polichinelle
It's everyone's open secret.

p.293. Dame aux Camélias
Lady of the Camelias

p. 336. Epouvantable
terrible

Ce...tue
This climate kills me - or - this climate is suicide

p. 337. Ecrivez
write

p. 347. Ah...grand monde
He is of the best circles (highest society)

p. 348. Voilà....nouvelles
Here come some more!

p. 413. grande dame
great lady

VIII. Study and Discussion Questions on the Supplementary Reading:

A. "The Flight"

1. What are the things which Pepe feels that show that he is a man?

2. What does Mama Torres say concerning a boy becoming a man?

3. How does Pepe's family react when they learn what he has done?

4. How does the country change during Pepe's flight? . . . How do these changes in nature depict Pepe (his actions, feelings, moods)?

5. Why does Pepe let himself be shot?

6. The story talks of Pepe's knife's darting out before he knew it. Is the murder a sin or is it presented just as the reason for Pepe's ensuing separation and loneliness? In criminal law we use the language of premeditated and unpremeditated. This is the way we talk of crime. Is it proper to use this language with regard to sin? What does this tell you about the relationship between sin and crime?

B. "Clay"

1. What is the attitude of Joe's family toward Maria?

2. How is Maria's appearnace appropriate to the evening's celebration?

3. What does Maria touch in the children's game? . . . What is its significance to the story?

4. Why did Joe's eyes fill up with tears? It may help in this regard to see (below) the correct version of the song Maria sang.

5. What is the purpose of involving the reader in Maria's thoughts?

6. Is there any sin involved here? Or is this purely a story of loneliness? In this connection ask yourself if you would call Maria humble. What is it like to be humble?

I Dreamt That I Dwelt

by

Alfred Bunn

I dreamt that suitors besought my hand,
    That knights upon bended knee,
And with vows no maiden heart could withstand,
    That they pledged their faith to me.
And I dreamt that one of this noble host
    Came forth my hand to claim;
Yet I also dreamt, which charmed me most
    That you loved me still the same.

--From The Bohemian Girl, music
by M.W. Balfe, 1845.

C. "The Kiss"

1. What is Ryabovich's opinion of himself at the beginning of the story?

2. In the days following the incident which occurred in the dark room, what is the reason for the temporary disappearance of Ryabovich's loneliness?

3. What possibilities does this incident hold for Ryabovich?

4. Why is Ryabovich unable to share his feelings with the other officers? In this connection, you might ask yourself what Ryabovich realizes about his story when he relates it.

5. How did Ryabovich first regard the people at the tea? . . . How did he come to view them? . . . What made the difference?

6. The story says of Ryabovich that " . . . he could not imagine himself in the position of such a man." (p. 74) It also says (p. 82) "to Ryabovich it was all perfectly comprehensible and therefore uninteresting." Read back and find the contexts of these remarks. What do they tell you about loneliness?

D. "The Rocking-horse Winner"

1. How does Lawrence illustrate the manner in which the children come to be affected by their parents' anxieties?

2. Why do the adults refuse to see what is happening to Paul?

3. What does the story's ending say about the real needs of Paul and his mother?

A CURRICULUM FOR ENGLISH

Student Packet

TRAGEDY

Grade 10

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Experimental Materials
Nebraska Curriculum Development Center

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VII. Final Composition and 'Creative' Topics

I. Core Texts:

Sophocles, Oedipus The King (New York: Washington Square Press, 1959).

*Seneca, Oedipus (New York: Bobbs-Merrill Co., The Library of Liberal Arts Edition, 1955).

Christopher Marlowe, Doctor Faustus (New York: Washington Square Press, Folger Library General Reader's Edition, 1959).

J. M. Synge, Riders to the Sea available in Harrison H. Schaff (ed.), Three Irish Plays (Boston: Bruce Humphries Co.).

*Arthur Miller, Death of a Salesman (New York: Viking Press, Compass Books C-32, 1958).

II. Overview:

Before you begin this unit you should review what you learned in the ninth grade unit The Idea of a Play. This earlier unit should have provided you with some background on the classical, Elizabethan, and modern stages. You should picture in your mind the stage and acting style of these periods and attempt to see how they operate in the plays you will now read. This unit is closely related to all the previous units you have studied in the tenth grade. It is related to The Leader and the Group in that the tragic protagonist is generally a great man, frequently a king; his actions are significant in that the fate of the whole group may be tied up in what he does and what is done to him. In reading, you should try to determine what is expected of the leader in the universe created by the dramatist, what is the structure of the group governed by him and what are the legitimate ways fo gaining leadership within it. You should ask what are the patterns of institutional and legal life through which the leader can legitimately exercise his power. Man's Picture of Nature should have prepared you to deal with the different universes depicted in the plays. You will see that tragedy considers the kind of natural world in which the hero operates; it presents a vision of the extent to which the natural world is responsive to man and exercises control over him. The Nature unit and Sin and Loneliness should help you to deal with the pictures of man's relationship to the supernatural which tragic drama sets forth. Tragedy tends to involve some concept of what God or the gods expect of man, how man may fulfill these expectations and how he may fall short of fulfilling them and so develop feelings of guilt and loneliness.

You will also find that the Modern Drama section of this unit is related to the eleventh grade study of American Materialism; the unit as a whole will prepare you for the study of Shakespearean tragedy in the twelfth grade.

III. Terms of Dramatic Art:

These terms may serve as useful tools in discussing and understanding the plays you will now read:

PLOT: the system or plan of action in a dramatic or narrative work--the movement through a sequence of events which are related in both physical terms and in meaning.

CHARACTER: the deineation of character--description of traits, qualities, and distinctive and/or typical actions and gestures peculiar to a character.

DIALOGUE: the conversation engaged in by the characters--the dialogue may include verbal action and mental action (lines representing thoughts and feelings of the characters).

*These books are optional

MOTIVATION: the reason or grounds for a character's actions--this often includes a consideration of his personality and his moral nature, what rhetoricians call his ethos.
PROTAGONIST: the character around whom the action centers--the hero.
ANTAGONIST: the character or thing opposed to, or pitted against the protagonist.
CONFLICT: the relationship between the protagonist and the antagonist, or the situation which develops from that relationship. The conflict can also be between a character and circumstances which oppose his will, or the conflict of opposing tendencies within the mind of a single character.
EXPOSITION: the opening lines and action of the play, whatever provides the audience with the information it needs to know to 'get into' the story.
COMPLICATION or RISING ACTION: the action which follows the exposition.
CLIMAX or TURNING POINT: the highest point of the complication.
DENOUEMENT: the "unknotting" of the plot. This sometimes involves a DISCOVERY (the disclosure of some important fact hitherto unknown to the principal character or characters), followed by the catastrophe or REVERSAL (a reversal in the hero's fortunes and/or a reversal in the line of action in the play).

IV. ANCIENT TRAGEDY

In this section of the unit you may study two different dramatizations of the Oedipus legend--one Greek, the other Roman; or you may simply study the Greek Oedipus. The two plays seem to convey totally different, if not opposite, meanings. This may demonstrate the importance of the way in which a culture looks at the world and man's place in it; it may indicate how its view or the views of individuals within it influence its art. The essential character of Greek tragedy was determined by its origin in Athens as a form of religious ceremony. Greek tragedy never lost its religious flavor, its inherent seriousness, its love of dealing with important and dignified ideas. You will look in vain in it for the low comedy which is often found in Elizabethan tragedy. Greek tragedy's connection with religion established traditional myth as the source from which its materials were drawn; the dramatist rarely looked elsewhere for material; and the religious character of the tragedy made it of commual interest. The audience was comprised of the Athenian people as a whole; no select group, no elite intellectual faction, constituted "the play going crowd." The audience dictated the form of the tragedy--as acted, not read; and since conservative forces were in control of the Athenian theatre, its tragedy remained conservative in both form and matter.

The Rome of Seneca (the age of Nero) presents quite a contrast. The outstanding achievement of Athens was its art and philosophy; Rome's was law. Closely tied to Roman law was Roman rhetoric, a rhetoric borrowed from the Greeks but cultivated as a practical art-- as the basis for persuasion in the forum and the law court. Since the purpose of education was to develop orators, rhetoric was its basis;and the principles of rhetoric were inculcated into the future poets and historians as well as future orators. Rhetoric is an essential part of Seneca's drama.

Rome's cosmopolitan aristocracy, a group much more limited and more self-conscious than Athen's citizens, was the drama's audience, the elite group which also made up the crowd at the forum and law courts. This crowd was influenced by its ears rather than its eyes, and admired superfical adornment, bombastic rhetoric, and verbal artifice.

The religious ceremonial observances of the conservative Greek masses and of their leaders, the abstract philosophy of the Athenian Academy, Rome replaced with a concern for the practical implications of philosophy for state craft--"philosophic religion." Seneca's Rome was a Stoic Rome. In its simplest form, Stoicism held that all happenings are the result of divine will or fate; man should therefore, accept calmly those things that happen to him. He should follow the middle road, the mean, and free himself from the passions--grief and joy. Do Sophocles and Seneca fit into these pictures? How? That's your problem.

Oedipus the King, Sophocles

A. Introduction:

Before you start to read the play itself, read the introduction in the Knox translation. This will provide you with an account of the Oedipus legend; you should know the legend before you read the play. Greek audiences did. The introduction will also tell you something about Sophocles and the nature of Greek Drama.

When you read the play, it will soon become apparent to you that it is a puzzle. You must be on your guard not to seek for, or force, pat solutions to its problems. It is tempting, for example, either to lay full guilt upon Oedipus, or, at the other extreme, to consider him a helpless pawn. But is he either? That is your problem. Again, the irony of the play rests heavily on certain sets of images that run throughout the play. If you are to understand the play, it is necessary that you read and take note of these images, considering what effect they produce in the individual scenes and in the play as a whole.

The play will present a reversal of the hero's position; Oedipus' fortune will move from good to bad. There seems to be a reversal in the images associated with Oedipus which corresponds to the action of the play. For example, Oedipus is presented as "the Hunter," and later we see that he is also "the prey." But does such evidence tell one anything? To help you, the important images and metaphors and their first appearances in the play are given below. It is up to you to follow these images through the play and to determine their significance.

1. Oedipus as the helmsman--conqueror of the sea: "You can see for yourself--the city is like a ship rolling dangerously; it has lost the power to right itself and raise its head up out of the waves of death"(p. 2).
2. Oedipus as the mathematician--the equator, the measurer, the calculator. Watch for such words as "equal to," "calculation," "number," "one and many," "measure," and "measuration." "It is not becuase we regard you as equal to the gods..."(p. 3).
3. Oedipus as the doctor: "...I have followed many paths of thought. My search has found one way to treat out disease..."(p.4).
4. Oedipus as the hunter--"The track of this ancient guilt is hard to detect..."(p.8).
5. Oedipua as the ploughman--The choral ode, pp. 11-13. Later agricultural terms will be used for sexual imagery.
6. Oedipus as the cleanser--the doctor, the savior: "I shall rid us of this pollution..."(p.10).
7. Oedipus as the inquirer--the questioner, the investigator: See the exchange with Tiresias (p.19). Notice that the language and the manner of questioning suggest the techniques of science.
8. Oedipus (and others) as 'seeing' or blind': "The man who sees most eye to eye with Lord Apollo is Tiresias..."(p. 17).

9. The name "Oedipus"--"Swollen-foot" (the first half of the name also means "I know"): "The double-edged curse of your mother and father, moving on dread feet..."(p. 28).

B. Reading & Study Questions:

1. In the opening speech of the play Oedipus addresses the supplicants with: "I did not think it right, my children, to hear reports of this from others. Here I am, myself, world-famous Oedipus." Does this give you any insight into what kind of ruler Oedipus is? What kind of relationship does it imply between Oedipus and the people of Thebes?
2. The appeal of the priest to Oedipus at the opening of the play is an inversion of the usual situation, in which the secular ruler consults the priest or seer about divine things. What does this indicate about the attitude of the people of Thebes and of their priests toward Oedipus?
3. Explain the relationship between Oedipus and the gods as it is set forth by the Priest.
4. Why does Creon wear a crown of laurel in bloom to indicate that he returns with good news? What is the usual significance of the laurel?
5. Who is Apollo? Why would Apollo be consulted to save Thebes rather than some other god?
6. Why is Creon at first reluctant to speak of the news he brings from the oracle of Apollo? What does this indicate about his attitude toward governing and toward the citizens of Thebes? How does Oedipus react to Creon's reluctance? What does this show about the nature of Oedipus as a ruler?
7. Carefully read the speech of the priest on page 3 and the speech of Oedipus on page 10. How does Oedipus' attitude toward himself compare with the attitude of the priest toward him--particularly in regard to Oedipus' relation to the gods?
8. First Speech of the Chorus (pages 11-13):
    a. Remind yourself who the following are and what they did: Zeus, Athena, Artemis, and Dionysus.
    b. Who or what is referred to by the following: Daughter of golden Hope, Trinity of Defenders against Death, and the raging War-god?
9. What is the function or purpose of the first speech of the chorus? On what theme does the chorus elaborate?
10. On page 14, Oedipus addresses the people of Thebes with: "You are praying. As for your prayers, if you are willing to hear and accept what I say now, and so treat the disease, you will find rescue and relief from distress." What does this mean? Does it indicate anything about Oedipus' attitude toward the gods and religion?
11. Explain the irony of Oedipus' speech on pages 14 through 16. Dwell particularly on the curse and on what Oedipus has to say about Laius.
12. Characterize Oedipus as he appears up to the entrance of Tiresias. How does he now change, or what aspect of his character is revealed in his exchange with Tiresias and then with Creon?
13. Explain why it is ironic that Tiresias is blind. What kind of blindness does Oedipus accuse Tiresias of having? Is Tiresias' blindness in any way a comment on the sight of Oedipus?
14. In his quarrel with Tiresias, Oedipus speaks of his own ignorance with fierce and conscious irony: "I came, know-nothing Oedipus, I stopped the Sphinx. I answered the riddle with my own intelligence - the birds had nothing to teach me? (p. 27). From the reader's point of view what is the unconscious irony of Oedipus' statement?

15. What does Oedipus mean when he says "the birds had nothing to teach me"? Does this show anything about his attitude toward oracles and prophecy?
16. In Oedipus' quarrels with Tiresias and then with Creon what part does the chorus play? How does it function in these scenes?
17. How does Creon defend himself against the charges Oedipus makes? Is his defense convincing and sincere, or is it sophisticated and hypocritical? How does Oedipus react to this defense, and from his point of view is his reaction justifiable?
18. From the exchange between Oedipus and Creon can you tell what Oedipus' position is in Thebes--how he governs and what is the nature of his power?
19. Explain the irony of Jocasta's treatment of Oedipus when she makes her first appearance in the play (p. 44).
20. Why is it that Oedipus does not move against Creon, whom he suspects of a treacherous plot against his life? What does this suggest about Oedipus' nature as a ruler?
21. What attitude does Oedipus display toward Jocasta in the scene where she intervenes in his argument with Creon? Does she change his opinion of Creon?
22. How does Jocasta try to prove to Oedipus that there is no human being born that is endowed with prophetic power? Explain the irony of her speech (p. 50). What is Oedipus' reaction? How is his attitude toward the death of Laius now changed?
23. Chorus Speech (pp. 60-61):
    a. Compare this speech of the chorus with the one the chorus gives on pages 31-33. Has their attitude toward Oedipus changed, and if so how has it changed?
    b. How has the chorus reacted to Jocasta's speech on prophecy? What are the implications they see for Greek religion if Jocasta is right?
    c. What is the significance of "sacred dance" in: "Why should we join the sacred dance and worship?" What was the original purpose of Greek drama? How does the above sentence reflect the function of the chorus in Greek drama?
24. Look at Jocasta's speech on page 62. Has she seen the implications of her speech on prophecy?
25. What pushes the question of Laius' death and the urgency of sending for the witness into the background? Explain what effect this has on the plot.
26. Why does Jocasta believe that the news the Corinthian messenger brings reaffirms what she has said about prophecy? Explain the irony of the messenger's saying that he brings "good news."
27. Explain very carefully what the implications for religion and the gods are in the speech Jocasta gives at the bottom of page 67.
28. With the arrival of the Corinthian Messenger how does the search that has been going on since the beginning of the play change? What now concerns Oedipus? What was he searching for at the beginning of the play? What is he searching for now? How is this ironic?
29. Why does Jocasta entreat Oedipus to give up the search? What is Oedipus' reaction? How does he interpret her reluctance for him to learn his true identity?
30. Explain what Jocasta means when she says, "Unfortunate! That is the only name I can call you by now." (p. 78). What two names that she must call Oedipus lead her to call him "Unfortunate"?
31. Explain in detail the irony of Oedipus' speech on page 79. Compare it

with Jocasta's speech on page 67. In what way has Oedipus come to think like Jocasta?

32. Chorus speech (pp. 79-80):
    a. Tell who the following are and something about them, and explain why the chorus would mention them now: nymphs, Pan, Hermes, and Dionysus.
    b. Who or what is Helicon?
    c. Explain how this speech of the chorus functions in the play. How does it parallel the attitude of Oedipus? Describe its ironic effect in the play as a whole.
33. Describe the change that occurs in Oedipus when he questions the shepherd. How does juxtaposition of this questioning and Oedipus' speech on Chance affect the play as a whole?
34. Carefully read the speech of the chorus on pages 89-91. Explain the statement: "Count no man happy until he is dead." How does the concept of reversal fit into this?
35. "And it will soon expose them to the light of day - horrors deliberately willed, not involuntary" (p.81). What are the "horrors" referred to above?
36. Explain the irony of Oedipus putting out his eyes--or his "blindness" and his "sight."
37. On page 96 Oedipus states: "Tt was Apollo, friends, Apollo, who brought to fulfillment all my sufferings. But the hand that struck my eyes was mine and mine alone." If Oedipus' act of putting out his eyes is symbolic for his search for truth and his final arrival at truth, what are the implications of the above statement for the play as a whole?
38. Why is Creon so insistent that Oedipus should not remain in the sunlight? What might Apollo have to do with this?
39. Explain the significance of Creon's last statement: "Don't try to be master in everything. What you once won and held did not stay with you all your life long" (p. 107). Does it comment on the entire play?
40. Who should be held responsible for Oedipus' fate at the end of the play (to be exiled and shunned by all men)? Remember that the prophecy of Apollo is completely fulfilled before the play begins, and that there is no prediction that Oedipus will ever know that he has killed his father and married his mother.

C. Discussion Questions:

1. What kind of man is Oedipus? In discussing this problem, do not force a specific tragic 'flaw' upon the hero and thus oversimplify him and distort your own understanding of the play. Focus instead on the following points, using examples from the text to support your opinions:
    a) WHAT KIND OF RULER IS HE? Consider how he came to be tyrannos (a man who has seized power, not inherited it) of Thebes, and discuss the irony of this title as used for Oedipus. What attitude does Oedipus display toward his subjects (the chorus) throughout the play? What opininn do the people of Thebes have of Oedipus? How does it change during the course of the play? Discuss the justice of Oedipus' treatment of Tiresias and Creon. What would the Aristotle who wrote the Politics think of Oedipus? (Remember that a ruler has a duty to protect both his state and himself).
    b) WHAT ATTITUDE DOES OEDIPUS DISPLAY TOWARD THE GODS AND RELIGION? His attitude should be traced throughout the play, noting when and why it changes. How is Oedipus first presented to us in this re-

spect? What is the judgment of the people of Thebes on Oedipus and the gods? How does Oedipus' attitude toward overcoming the Sphinx differ from that of the priest? What is the role of the gods in saving Thebes from the plague and solving the mystery of Laius' murder as Oedipus sees it? Discuss Oedipus' attitude toward prophecy, and how it changes during the course of the play. Compare his attitude toward prophecy to that of the chorus and that of Jocasta. What are the implications for Greek religion if Oedipus is successful in his attempt to keep the prophecy about himself from coming true? What are the implications of his very attempt? Explain his final attitude toward the gods and religion. How does his attitude at the end of the play compare to the opinions Creon expresses in the last scene?

c) DISCUSS OEDIPUS' ACTIONS THROUGHOUT THE PLAY. What stance does he take at the beginning of the play and how does this change as the play proceeds? Describe Oedipus' manner of questioning. What does this tell you about the man? What is his constant concern throughout the play, even after the nature of his search has changed?

2. Explain in what sense Oedipus is "Everyman." How is he an example of human ability and achievement? How does he represent human aspiration and human failure and despair? How is his knowledge symbolic of all human knowledge? In what sense can the problem that Oedipus faces be said to be the problem that every human being faces? Discuss the images Sophocles employs so as to present Oedipus as both the individual tragic hero and the representative of all mankind.
3. Trace the theme of ignorance and knowledge throughout Oedipus The King. What is the significance of the riddle of the Sphinx? Consider the answer to the riddle, and what it means for the play as a whole. Explain what critics mean when they say that Oedipus is "at once the emblem of shrewd wisdom and utter blindness." Discuss Sophocles' use of irony, particularly "sight" and "blindness." Explain what the significance of the play is for human knowledge and divine knowledge.
4. How is the play unified in terms of time, space, and characters? How does the phrase in medias res relate to the play? Discuss the role or function of the chorus in the play. Is it integrated into the action and meaning, or is it merely a convention which hampers the movement of the play? Look at each scene in which the chorus appears, and explain how Sophocles has either succeeded or failed in making the chorus an essential part of the play.
5. Consider the question of free will and determinism with respect to Oedipus The King. Is Oedipus fated to act the way he does in the play? Are the events that take place in the play determined? Look carefully at each of the prophecies given in the play, and not exactly what is predicted about Oedipus' life. What in the play is not predicted about Oedipus? Explain how the device of beginning in medias res may resolve the dilemma. Describe how Oedipus arrives at knowledge. What is the symbolic significance of the knowledge Oedipus gains? Who is responsible for the position Oedipus is in at the end of the play? Explain the irony of this.
6. What is the ultimate meaning of Oedipus The King? Consider the closing lines of the chorus. What does the oracle of Apollo represent? How do the various views on prophecy direct the reader to the meaning of the play?

7. Now say how you would play the first and last scenes in Oedipus--in a Greek theatre, in a surrealistic movie, in a horror show; try working out one 'visionary' production of the last scene (from the shepherd's appearance) which sums up and 'criticizes' the whole play--its meaning and method.

D. COMPOSITION AND CREATIVE TOPICS

1. On page 6 of the Knox translation Oedipus replies to Creon: "Your words inspire neither confidence nor fear." Write a carefully organized piece in which you support or object to the thesis that the actions of Oedipus throughout the play are a response to "words that inspire confidence or fear." Use examples from the text to support your conclusions.
2. Make a careful analysis of the character of Oedipus as it develops throughout the play. Discuss whether or not Sophocles has made Oedipus a believable individual, and how he has succeeded or failed in this respect. Then explain the characteristics that make Oedipus an appropriate symbol of civilized man.
3. Trace Oedipus' attitude toward the gods and religion throughout the play, and explain when it changes and why. Compare the development of his attitude toward the gods and religion to the attitude of Jocasta and to the attitude of the chorus.
4. Oedipus The King is said to be a play that deals with the nature of man and his place in the universe. Think this over carefully and attempt to define what you think the play says as to the nature of man and his place in the universe.
5. Write a careful analysis of Creon's defense of himself on pp. 40-41, and decide in your essay whether or not Oedipus is just in rejecting Creon's defense. In your essay consider the following points:
    a. What is the proposition of Creon's speech?
    b. What kind of appeal does Creon say he will use? Does he do so?
    c. How does Creon make use of rhetorical questions? (A question asked, not to elicit information, but to achieve a rhetorical or persuasive effect. Often a writer or speaker adds emphasis to a point by putting it in a question, the answer to which supports his argument.)
    d. Does Creon make use of emotional appeal?
    e. What is the pathos of his speech?
    f. What is the ethos of his speech?
    g. Which of his arguments are based on universal truth?
    h. Which of his arguments are based on ethical appeal? (That is, an appeal based on ethos.)

    After you have written your essay, read your essay to your class and act out the speech in such a way as to persuade your class of your essay's correctness.
5. The name Oedipus means "Swollen-foot." The second half of the name, "foot," recurs throughout the play (e.g. "The double-edged curse of your mother and father moving on dread feet, shall one day drive you from this land." p. 28). Trace the repetition of "foot" throughout the play, and in a well organized essay describe in detail the effect this repetition produces in at least two specific scenes (do not use the example cited above) and in the play as a whole. Or paint a symbolist painting which makes one 'feel' the curse-of-the-foot as it operates in the play: the curse's foot, time's foot, Oedipus' foot, etc.

7. Mathematical imagery runs throughout the play. This set of images is introduced by the priest's metaphor on page 3: "It is not because we regard you as *equal* to the gods..." Trace this imagery, and discuss its purpose; discuss particularly its use with respect to Oedipus' family relationships. Use specific examples from the text. Explain how this imagery is connected with Oedipus' characterization as a symbol of mankind. Could you rewrite Oedipus or a modern *'tragedy of the mathematican'* who knew everthing but himself. How would you do it?
8. "The reversal of the fortune of Oedipus constitutes the movement of the play." Explain what this sentence means, clarifying your explanation with examples from the text. (Use a dictionary to find out what the word "fortune" means in the above context). Make a list of the reversals of the hero (e.g. from tyrannos to subject), and describe what effect Sophocles has produced by using the device of reversal. See especially the chorus' speech on pp. 89-91.
9. One critic has said that *Oedipus the King* defines the limits of man and the power of gods, that it tells us that the possession of knowledge, certainty, and justice is what distinguishes god from man. Think this statement over carefully and write an essay which either supports or objects to this view of the play. Use examples from the text to support your opinions.
10 "It was Apollo, friends, Apollo, who brought to fulfillment all my sufferings. But the hand that struck my eyes was mine and mine alone" (p. 96). This has been taken to be a statement of Oedipus' freewill, and a denial that the relationship between the prophecy and the *events of the play* is that of cause and effect. Could you mime the idea in the statement? In a well organized piece, explain why the above statement of Oedipus would be viewed in such a way. Take into consideration *exactly* what is prophesied, what happens in the play itself, and what the symbolic meaning of Oedipus' self-blinding might be?

D. Supplementary Plays:

You may wish to select one of the following plays to read outside of class. Study and reading questions will be provided to guide you in your readings.

- *1. *Oedipus*, Seneca
- 2. *Oedipus at Colonus*, Sophocles
- 3. *Medea*, Euripides

*This play may be included as part of your regular class-time study of Ancient tragedy depending upon the judgment of your teacher.

1. *Oedipus*---Seneca

(Recommended edition: Moses Hadas' translation in the Library of Liberal Arts series, New York: Bobbs-Merrill Co., 1955. You should read the introduction to this translation for background on Seneca and Roman drama.)

A comparison of Seneca's Oedipus and that of Sophocles should help you to better understand the work of Seneca. But you must not assume that Seneca is merely imitating Sophocles and judge his work on this basis. Sophocles' Oedipus was the most admired of all Greek plays and was certainly known to Seneca's audience. Clearly Seneca has exploited this knowledge, but his treatment of the material is quite different. You should try to see what Seneca emphasizes and how this differs from the emphasis in Sophocles' version. This should lead you to the meaning of Seneca's play.

Since many of the prophecies in Seneca's *Oedipus* are based on the legend of what happened to the royal house of Thebes after Oedipus' [illegible] catastrophe, the legend is here included. Read it carefully before reading Seneca's Oedipus.

THE ROYAL HOUSE OF THEBES

After the revelation of Oedipus' true identity, Oedipus continued to live in Thebes with his two sons, Polyneices and Eteocles, and his two daughters, Antigone and Ismene. Creon, Jocasta's brother, held the royal power as regent. Oedipus had decided to spend the remaining years of his life in Thebes, but many people felt that his presence still polluted the city and they urged Creon to exile him. When Creon decreed Oedipus' exile, Oedipus' sons did nothing on their father's behalf. So Oedipus left Thebes guided by his daughter Antigone, while Ismene stayed on in Thebes.

After the departure of their father the two sons asserted their right to the throne, and each strove against the other to be made king. The younger, Eteocles, triumphed and exiled his brother. Polyneices went to Argos; there he married the daughter of the king. He then gathered an army and prepared to march on Thebes and unseat his brother.

Meanwille Oedipus and Antigone had been received kindly and promised the protection of Theseus, King of Athens. While Oedipus had journeyed to Colonus, an oracle had reported to Thebes that she would prosper only if the ex-king lay buried in Theban land, and that if he were buried in Attica, Thebes would suffer and Athens would prosper. Ismene then journeyed to Colonus to relate this news to her father. She was followed by Creon, who attempted to make Oedipus return to Thebes. But Oedipus refused and died shortly after at Colonus.

Ismene and Antigone then returned to Thebes. When they arrived they found that Polyneices was marching against the city with his army, and Eteocles was fortifying the city, determined to hold the throne. Polyneices had been joined by six chieftains, and each one of these seven champions led the attack on one of the seven gates of the city. Eteocles defended the gate which Polyneices attacked.

When it was clear that neither side was gaining any advantage, both sides agreed to let the matter be settled by single combat between the brothers. Both were killed so that the combat decided nothing and the battle was renewed. In the end the Thebans prevailed and only one of the seven champions, Adrastus, escaped.

Creon was left in complete control of the city and he decreed that none of those who had fought against Thebes would be given burial. To bury the dead was a sacred duty to the Greeks, for they believed that if the body were not buried, the soul could not pass over the river Styx into the kingdom of the dead, but must wander forever around the world without rest or consolation. Creon's decree thus carried vengeance beyond the ordinance of the gods. Antigone and Ismene were horrified by this decree, and Antigone determined to bury her brother Polyneices (Eteocles was given a proper burial as he fought on the side of Thebes). Antigone was put to death for doing this. After this Ismene disappeared, and thus the House of Oedipus, the last royal family of Thebes, came to an end.

A. Reading and Study Questions:

1. Compare the exposition (the opening of the play) in Seneca to that in Sophocles' version. What are you told of the situation? Is it presented naturally? What is the purpose of Oedipus' opening speech in Seneca's play? How would you act out this opening? Try it.

2. What is the effect of Oedipus' mentioning "fate" and "Nature's laws" in his opening lines? How are these related to the prophecy about Oedipus? (Does the "Leader and the Group" unit help you here?) How does the early introduction of the prophecy differ from the way it is presented in Sophocles' play? Does this indicate how Seneca has changed the meaning of the prophecy? What is the effect of linking the prophecy with fate at the very beginning of the play?
3. Identify the following allusions that Oedipus makes in his opening speech and determine their effect: a) Phoebus b) Dog Star c) Phoebus'ssister.
4. What is the purpose of Jocasta's first speech in the play? Does it have any structural purpose? What attitude do her following words suggest: "What is the use of aggravating troubles by lamenting them, husband?" (p. 13)? How is this related to Stoicism?
5. Does the riddle of the Sphinx have the same meaning in Seneca as it has in Sophocles? What is the purpose of introducing it at this point in this play (page 13)? What is it meant to show about Oedipus? How does this differ from what it shows about Oedipus in Sophocles' version? Why all the gruesome details?
6. What is the purpose of the first speech of the chorus (pp. 13-15)? Does it function in the same way as in Sophocles? Identify the following allusions and explain their significance in this speech of the chorus: a) Bacchus b) Parthian horsemen c) shades d) Furies e) Erebus f) Phlegethon g) Styx h) the ancient ferryman i) the dog of Tenara.
7. How does Creon's first entrance differ from his first entrance in Sophocles? Does this change have any effect on the way Oedipus is characterized?
8. How does Oedipus' reaction to the return of Creon differ from the way he reacts in Sophocles? What is the effect of phrases like: "I quake with horror..."(p.15)? Characterize Seneca's Oedipus. How does he differ from Sophocles' Oedipus?
9. How does the answer Creon received from the oracle differ from that given in Sophocles? What prophecy does this answer contain that is not present in the answer given in Sophocles? Explain what significance the following words of the oracle have for the play as a whole: "You will not long retain the satisfactions of your wicked murder; you will wage war with yourself. Bequeath war also to your children, foully reverting to your maternal source"(p.16).
10. How does Seneca's hero's curse upon the murder of Laius differ from that of Sophocles' hero? What is ironic about his laying the curse of the prophecy about himself on the murderer? What significance might this have for the play as a whole? Identify the following allusions in Oedipus' speech (p. 17): a) Jupiter b) Phoebus c) Phoebe d) Neptune c) Pluto.
11. How has Senca changed the entrance of Tiresias? How will this affect the plot? How does it change the characterization of Oedipus?
12. What is prophetic about the results of the rite Manto performs? How is the following related to the "royal house of Thebes": "But look! The quarrelsome fire is separating into two factions, schism divides the embers of a single sacrament—Father, I shudder to see! The libation of wine changes to blood..."(p.19)?
13. How is the sacrifice of the bull and the heifer prophetic? What does it have to do with Oedipus and Jocasta? What effect does this prophecy

have on the meaning of the play as a whole?

14. In the sacrifice of the bull and the heifer, explain what the following things refer to. or predict:
    a) "...He was afraid of daylight and shrank in terror from the sun and its rays" (p. 19).
    b) "The heifer threw herself on the knife and collapsed with one wound ..." (p. 19).
    c) "...the bull, though he was struck twice, is lunging uncertainly this way and that..." (p. 19).
    d) "...the deadly wounds are barely spotted with a sprinkle, while the gush turns backwards through the mouth and eyes" (pp. 19-20).
    e) "...two heads with equal swelling..." (p. 20).
    f) "The hostile side is raised and rugged, with seven taut veins, but an oblique line intercepts them and prevents their turning back" (p. 20).
    g) "A fetus in a virgin heifer!--and not in the usual position; it occupies a strange part of its parent" (p. 20).
15. What is the significance of the reported appearance of Laius' ghost? Why did the ghost appear? How is this related to what Seneca emphasizes in his version of the Oedipus story?
16. What is the purpose of the chorus' speech (pp. 21-23)? What has Bacchus to do with the spectacle just witnessed? Why is he invoked by the chorus--for what purpose? Identify the myths that are alluded to in this speech and attempt to determine their significance.
17. Explain how the following ghosts that Tiresias brought forth during his rites in the graveyard are connected with Thebes:
    a) Zethus b) Amphion c) Niobe d) Agave e) Pentheus.
    Is this just a spook show?
18. What does the ghost of Laius tell Tiresias? Is this prophetic, or is it a revelation that the prophecy is already fulfilled? How does this scene demonstrate the difference in meaning between Seneca's Oedipus and that of Sophocles?
19. How does Seneca's protrayal of Oedipus' anger at Creon differ from Sophocles'? In which version does Oedipus' anger seem more justifiable? Why? Explain how Seneca's alterations in this regard reflect on the character of his Oedipus.
20. Chorus speech (pp. 29-30):
    a) What myth does the chorus call "the source of the fates' assault"? Why?
    b) In view of the later history of Thebes, what is ironic about the chorus' saying: "May this have ended impious civil war in Thebes, may Hercules' city know no other fraticidal battles!" (p. 29)?
    c) Why does the chorus allude to the myth of Actaeon? What connection did he have with Thebes?
20. Compare the chain of events in Seneca's play that lead to Oedipus' final discovery with that presented in Sophocles' play. Which version is more effective in this respect? Why?
21. How does Seneca's Oedipus differ in the treatment of people he questions from the Oedipus of Sophocles? How has Seneca altered the character of Oedipus? What is the significance of Oedipus' insistence on vengeance for people who thwart him? How is this ironic?
22. What is the significance of the chorus' speech on page 34? What does it counsel? How is this related to Stoicism? Why do they cite the story of Icarus?

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23. Does Oedipus' self-blinding have the same meaning that it does in Sophocles' play? Why, or why not? How is the sacrifice of the bull related to this act?
24. After he has related Oedipus' self-blinding the messenger says:
    The fates drive us; to the fates we must yield.
    No anxious care can change the spindle's ordained
    skein. Whatever mortal kind undergoes, whatever
    we do, comes from on high; Lachesis preserves her
    distaff's decree, and no hand may reverse it.
    All things proceed in the path laid out; our first
    day appoints our last... (p. 36).
    How is this related to his feeling about Oedipus' blinding himself? How does this speech affect the meaning of the play as a whole?
25. What is the significance of Jocasta's suicide? How does it differ from the way it is presented in Sophocles' play?
26. What is ironic about Oedipus' reaction to his mother's suicide: "I have murdered my mother also, for it is my sin that killed her. Lying Phoebus, I have outdone the impious fates"(p. 38)? What does Oedipus mean when he says that he has "outdone the impious fates"? Is he right? Why, or why not? How is this ironic?
27. Compare Seneca's Oedipus in the last scene to the way Sophocles presents Oedipus in the last scene. What differences do you see? How are these differences significant? Or are they?

B. Discussion Questions and Composition Topics:
1. Compare Seneca's Oedipus to Sophocles' Oedipus, and determine what effect the different characterizations have on the meaning of the play. Consider the following things in your comparison? a) what kind of a ruler is Oedipus b) his treatment of other people c) his attitude toward the gods and the prophecy d) his actions and temperament throughout the play e) his reaction to the knowledge that the prophecy has been fulfilled.
2. Compare the unity of the two plays in terms of time, space, the characters, and the role of the chorus. Do the dramatic techniques of the playwrights indicate in any way what each is trying to convey?
3. How do the two plays differ in the way they present freewill and determinism?
4. Explain by what deviees the major theme in each play is developed. If the major theme in Sophocles' Oedipus is self-knowledge, what is it in Senca's play?
5. Is Senca's play intended only to delight? Or does it have another purpose? Are we supposed to learn something from it? If so, what? How does Seneca go about teaching his audience?
6. Could you put Seneca on in a theatre? Would it bore everybody to death? How would you do the show?

3. Oedipus at Colonus---Sophocles (optional)

(Any translation of the play will do.)

Reading and Study Questions:
1. How does Oedipus first appear to us? What does his opening statement tell us about his past--about what he has learned? How does he differ

from Oedipus in Oedipus The King? What does the opening exchange between Oedipus and Antigone tell us of the situation?

2. How does the entrance of the Stranger initiate the action of the play? What attitude does the Stranger take toward Oedipus? Is it pity or fear?
3. Why does Oedipus select the grove of the Furies as his final resting place? What part have the Furies played in Oedipus' life? What might be the significance of his choice?
4. What attitude does the chorus take toward Oedipus initially? How does this change when they learn his identity? What is the function of the Chorus at the beginning of the play?
5. What defense does Oedipus make against the accusation that he is polluted by his crimes?
6. Why does Ismene arrive from Thebes? What news does she bring her father about conditions in Thebes? About the oracle? How does her speech prepare for and predict an approaching crisis?
7. Why is it Oedipus refuses to have pity on his sons? What does he mean when he says: "Let the last word be mine on this battle they are about to join"? What curse does he put on his sons?
8. What attitude does Theseus take toward Oedipus? What reasons does he give for offering Oedipus refuge? Characterize Theseus as he appears throughout his exchange with Oedipus. What kind of a ruler does he appear to be?
9. What is the purpose of the choral ode (immediately following the first exit of Theseus)? What does it have to say about Thebes?
10. How does Creon appear to us with his first speech? How does Oedipus react to him? Is Oedipus' reaction justifiable? What devices does Sophocles employ in Creon's first speech to demonstrate hypocrisy? How does Creon's later actions justify Oedipus' reaction to him? What has Creon really come for?
11. When Creon seeks to make Oedipus return to Thebes, why does the old man refuse to go? In what sense is Oedipus taking revenge? On whom, and why?
12. What contrast is developed between Creon and Theseus? Discuss the means by which Sophocles develops this contrast in the sourse of the play. In this connection, what is the importance of Theseus' reaction to the actions of Creon?
13. What purpose does the chorus serve throughout the exchange between Oedipus and Creon? How does it function in the exchange between Theseus and Creon?
14. When the petitioner arrives, how does Oedipus know his identity? What is the significance of Argos in regard to this? How does Oedipus' attitude toward the present situation contrast with the attitude he has just displayed toward the recovery of his daughters? What is the significance of this contrast?
15. What does Polyneices give as his reason for coming? What is exposed as his real reason for the journey? What devices does Sophocles employ to demonstrate the hypocrisy of Polyneices?
16. What does Polyneices mean when he says that "compassion limits even the power of God"? What is Oedipus' reaction to this? How is the old Oedipus (Oedipus The King) apparent in this exchange between father and son?
17. What curse does Oedipus lay on Polyneices? What is ironic about Oedipus speaking as an oracle? Consider what he was trying to do in Oedipus the King.

[illegible]

18. Why will Polyneices not turn back in the face of this prophecy? Explain how Polnyeices exhibits the same attitude tward prophecy and the universe that Jocasta expressed in Oedipus The King: "All this rests with the powers that are over us, it may turn out this way or that."
19. What effect is produced by the thunder and lightning? How does the chorus react to it? How does Oedipus interpret it? What does it suggest about Oedipus--about "equal to the gods"?
20. When the gods speak ("Oedipus! Why are we waiting?"), what is the effect of "we"? What does it suggest? What is suggested by all the events surrounding Oedipus' death?

Study Questions:

1. How is Oedipus presented to us in this play? Discuss how he differs from the old Oedipus (Oedipus The King). How is he like the old Oedipus? Explain the irony of this.
2. One critic has said that the movement of Oedipus at Colonus constitutes the transition of Oedipus from human to divine--that he does become "equal to the gods." Support or attack this opinion using examples from the play.
3. Explain how this play presents Oedipus as a man whose value is inextricably linked with his offensive aspect or pollution. How is he both cursed and blessed? Discuss the exchange between Oedipus and the chorus in relation to this.
4. The play seems to present some sort of idea of purification through suffering. Consider Oedipus' character--his bitterness and anger. What kind of purification does Oedipus arrive at? Does the play deny his guilt, or does it say his suffering has compensated for his guilt (guilt, even though it was unwilled)? How does Sophocles' view (if he has one) of salvation by suffering differ from other views of this means of gaining salvation?

3. Medea---Euripides (optional)
(Any translation of the play will do.)

Reading and Study Questions:

1. What is the purpose of the opening monologue of the Nurse? What two themes does it introduce? What makes Medea's plight more pitiful than the usual situation of a deserted wife? What effect is produced by what the Nurse says about the children?
2. What is the purpose of the exchange between the Nurse and the Attendant? What attitude do they express toward Medea? How do they have mixed feelings about her? What is their attitude toward Jason? What effect is produced by the presence of the children throughout this exchange?
3. What is the effect of hearing Medea chanting offstage during the course of the conversation between the Nurse and the Attendant? Why is she not presented to the audience when she delivers these lines?
4. What is the attitude of the chorus toward Medea? Toward Jason?
5. Compare Medea's first speech to the chorus with the lines given by her from offstage. What differences do you see? What does this tell you about her character? Consider the way she bears her grief publicly and privately. What aspect of her situation does Medea most lament and emphasize before the chorus?

6. How is this further emphasized by the entrance and speeches of Creon? What order does he give Medea? What reason does he give for this order?
7. Why does Creon fear Medea? What does he wish to protect? How does she use his concern as an argument to her own advantage? In view of her next speech to the chorus, how is this ironic?
8. In the speech where she first reveals her intentions to the chorus, what does Medea say is her greatest fear? What kind of person is Medea?
9. What is the purpose of the choral ode that follows? How does it keep our sympathy focused on Medea?
10. Characterize Jason as he first appears to us. What contrast does he make with Medea? With whom is our sympathy in the exchange between Jacon and Medea? Explain why.
11. Medea accuses Jason of lust in seeking a new bride. Is he presented to us as this type of person, or is he just a prudent man who sees that his advantage lies elsewhere? Why would we have more sympathy with him if Medea were right?
12. What does Medea's position as a foreigner have to do with Jason's desertion of her? What evidence do we see of a feeling of racial superiority on Jason's part?
13. In his conversation with Medea, what is the one genuine emotion or concern that Jason appears to have? How is this related to his desire to see his line perpetuated?
14. Explain how the choral ode which follows the conversation between Jason and Medea echoes the opinions Medea has expressed about Jason. What is the purpose of it?
15. What is the purpose of the exchange between Medea and Aegeus? Why has Aegeus gone to visit the oracle? How is it then ironic that he offers refuge to Medea who will murder her own children?
16. What opinion does Aegeus express about Jason? Why is it important to hear this opinion from a person in his position (outside the conflict)?
17. Why does Medea plan to slay her children to revenge herself on Jason? Explain why this is the most effective revenge she could take. How has its effectiveness been prepared for and stressed thus far in the play?
18. How does the choral ode (after the departure of Aegeus) emphasize the irony of Medea's taking refuge in Athens? What does Athens as the city of wisdom and love have to do with this?
19. Explain the irony of the scene in which Medea delivers her children to Jason. How does Jason misinterpret the tears of Medea? With whom are our sympathies? Explain why.
20. What device does Euripides use to keep the sympathy of the audience with Medea even though we know she will slay her own children? How is it clear that it is Medea's tragedy?
21. What is the effect of Medea's taking the same revenge on Creon that she plans for Jason? What aspect of this revenge does the play present as the most cruel?
22. Why has Creon's daughter never been presented to the audience? What would this have done to the play? How would it affect our view of Medea?
23. How effective is the murder-of-the-children scene? What devices does Euripides use to convey the horror and still make it bearable? How does the chorus function in this scene?
24. What change do we see in Jason in the final scene of the play? How have he and Medea ironically inverted their positions? Compare the

final scene to the first exchange between Medea and Jason.

25. How is Medea presented to us in the final scene of the play? Why is she allowed to escape? Is this significant?

Study and Composition Topics:

1. Characterize Medea as she is presented to us throughout the play. Explain the devices Euripides has used to present her character as many-sided. How does he keep the audience's sympathy with her throughout the play? Why do we feel it is her tragedy, and not Jason's?
2. Explain how the 'children' theme is developed throughout the play. How does it develop in connection with the following characters, and what significance does each character add to it: Medea, Jason, the Nurse, the Attendant, Creon, Aegeus, and the chorus.
3. Explain how the theme of native-alien is developed in the play and the effect it creates—particularly with regard to Jason and Medea.
4. Many critics believe that Medea appears as super-human in the final scene of the play, and that the tragedy is resolved with a final suggestion of her nobility. Support or object to this conclusion using examples from the play.

4. The Book of Job

The Book of Job is the Hebrew equivalent of Greek tragedy. It is not drama but poetry. It is suggested that you use a good Jewish translation of the Book of Job if you wish to have a good modern text created by representatives of the culture which created Job; however, your school may ask you to select your own translation. Study questions will not be provided here, but you should consider what relationship the Book of Job bears to the genre of tragedy and be able to answer the following questions:

1. Compare Job to the tragic heroes which you have studied thus far in this unit. How is he similar, and how does he differ?
2. Compare Job's situation to those presented in the tragedies you have read. Does it have the characteristics of a tragic situation? Why or why not?
3. How does Job's reaction to his situation compare with the reactions you have observed on the part of other tragic heroes?
4. How does the presentation of the problem of evil in the Book of Job compare with the way it is presented in the other tragedies you have read?
5. How does the picture of the universe and man's place in it concern the author of the Book of Job? Compare the story of Job to other tragedies in this respect.
6. Compare the ending of the Job story with the endings of tragedies you have read? How does it compare literally? How does it compare in what it conveys—its meaning?
7. How might the Book of Job serve as a source for a tragedy—how would you make an adaptation of it? What dramatic possibilities does it have (not melodramatic!)—as far as structure, irony, and development of characters?

It is suggested that you also read a modern dramatic adaptation of the Book of Job: J.B. by Archibald MacLeish.

V. ELIZABETHAN TRAGEDY

Doctor Faustus

A. Introduction:

In many respects this play will be the most unusual tragedy that you read. Unlike most other tragedies, Dr. Faustus has only one important human character, Faustus himself. The tragic situation of the drama does not develop out of interaction among human beings, nor does the play depend upon a representation of physical pain and destruction for its tragic effect. The root of the tragedy in this play is the will of Faustus. It is the tragedy of a man who by his own conscious willfulness brings torment and damnation upon himself. Faustus brings damnation on himself alone; the drama portrays only his suffering--a suffering deeply personal and individual, but not physical; Faustus' suffering is suffering of the spirit. Doctor Faustus might be called a "tragedy of the spirit."

The action of the play represents twenty-four years of Faustus' career, the twenty-four years for which he sells his soul to the devil. The play is carried by the repetition of moral choice -- the choice between salvation and destruction. Throughout the play the alternatives are present; Faustus' choice is not irrevocable until the last scene of the play, but he continually reaffirms his original choice of self-destruction. Or is he damned from the beginning?

While reading the play you should attempt to see how the language exhibits the conflicts within Faustus, how it mirrors his own self-deception. you should also notice the multitude of words which suggest the supernatural, the eternal, the divine. Consider to what these words are applied and what effect their use produces. Notice also the passages in which Faustus reaches his greatest lyrical heights--the extent to which these also contain the most devastating irony.

Before reading the play itself you should read the introduction in the Wright edition which briefly sketches Marlowe's life and provides some background information on Elizabethan drama.

B. Reading and Study Questions:

1. What is the function of the opening speech of the chorus? Does it indicate how Faustus should be viewed, or what type of universe the play will assume? Does this chorus serve a different purpose than does Sophocles'?
2. Where was Faustus born? Is he low-born or of high-birth? In what city is the play set?
3. Icarus was a symbol in the Renaissance for self-destructive aspiration. Explain the significance of the reference to him on page 2.
4. "Nothing so sweet as magic to him,/Which he prefers before his chiefest bliss--" (p.2). What does "chiefest bliss" refer to?
5. Explain the irony of Faustus' opening lines: "Settle thy studies..." (p. 3). Why is his use of the word "settle" ironic?
6. "Having commenced, be a divine in show" (p. 3). Explain what is meant by "be a divine in show." Is there a pun here? Does it tell you anything about what kind of person Faustus is?
7. Why does Faustus reject a career in logic or philosophy? What does he assume about it? What does this assumption tell you about Faustus' character?

8. What argument does Faustus give in favor of becoming a physician? Why does he then reject this career? What does this tell you about Faustus?
9. "Couldst thou make men to live eternally/ Or, being dead raise them to life again" (p. 4). What is it Faustus really wants to be?
10. Explain Faustus' reasons for rejecting a career in law.
11. In rejecting the study of divinity Faustus employs a syllogism, a formal argument in logic. (pp. 4-5).
    Ist premise: "The reward of sin is death."
    2nd premise: "If we say that we have no sin/ We deceive ourselves, and there's no truth in us."
    Conclusion: "We must sin and so consequently die,/ Ay, we must die an everlasting death."
    Paraphrase this argument to show that you have clearly understood what Faustus means.
12. What does Faustus mean By "everlasting death"?
13. The two premises of the above syllogism are biblical statements. The first in Romans 6:23—"For the wages of sin is death." But Faustus has given only part of what is said in the Bible. The complete passage reads: "For the wages of sin is death but the gift of God is eternal life through Jesus Christ our Lord. The emphasis of this passage is on God's mercy. On what has Faustus put the emphasis? Explain how he has changed the meaning of the passage?
14. The second premise is an incomplete rendering of I John 1:8: "If we say that we have no sin, we deceive ourselves, and the truth is not in us. If we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness." What is emphasized in the complete passage? How has Faustus changed the meaning of the passage?
15. Explain why Faustus cites the Bible in such a way. How does this influence the conclusion he arrives at?
16. To what end does Faustus construct this syllogism? What is he trying to justify by it? Explain how his rejection of "Divinity" has a double meaning.
17. What career does Faustus decide to pursue? Does he have any reasons for doing so? What kind of man is he?
18. "These metaphysics of magicians/And necromantic books are heavenly" (p. 5). What effect does the word "heavenly" give to Faustus' discussion?
19. "Their conference will be a greater help to me/Than all my labors; plod I ne'er so fast" (p.6). Paraphrase "plod I ne'er so fast."
20. "Know that your words have won me at the last/To practice magic and concealed arts;/Yet not your words only, but mine own fantasy"(p. 7). Your editor gives "fancy" for "fantasy," but it also meant "perverse or irrational imaginations". Considering Faustus' preceding speech, which definition is more appropriate? Does one meaning make Faustus' words ironic?
21. "Faustus these books, thy wit, and our experience/Shall make all nations to canonize us." (p. 8). What does the word "canonize" usually mean? To what effect is it used here?
22. "These miracles that magic will perform..." (p. 8). How is "miracles" usually used? Why is Marlowe using religious language in this way?
23. "He that is grounded in astrology/Enriched with tongues...Hath all the principles magic doth require" (pp. 8-9). What is the meaning of "enriched with tongues"?

24. The first Scholar refers to Faustus as a man "that was wont to make our schools ring with sic probo" (p. 11). What does this indicate about Faustus' character?
25. When the scholars ask Wagner where Faustus is, he replies: "God in heaven knows" (p. 11). Explain the double meaning of this reply. Where is Faustus, and what is he doing?
26. Wagner speaks to the scholars in the language of logic--"That follows not necessary by force of argument...." (p. 11). What kind of person is Wagner? Compare him to Faustus. Whom does he imitate? What is the purpose of this imitation in the play as a whole?
27. What does Wagner mean when he says that he is "by nature phlegmatic?" To what is he referring?
28.

> Now that the gloomy shadow of the earth,
> Longing to view Orions' drizzling look,
> Leaps from the antarctic world into the sky
> And dims the welkin with her pitchy breath,
> Faustus, begin thine incantations......
>
> (p. 14).

Explain how the picture of nature and the language in which it is presented is appropriate to the scene. What does it reflect?

29. Why does Faustus charge the devil to return to him in the shape of an old Franciscan friar? Following this command Faustus says: "I see there's virtue in my heavenly words" (p. 15). What effect does the combination of a friar-devil and "heavenly words" produce? What is Faustus doing?
30. Why does Mephistophilis appear before Faustus the first time? Why did Faustus think he would appear? Is Faustus' opinion of why Mephistophilis appears correct?
31. What does Mephistophilis tell Faustus about the fall of Lucifer? What did Lucifer do to be thrown out of Heaven? What parallel should Faustus draw?
32. What is Mephistophilis' definition or description of hell? What is the greatest (and apparently the only) punishment to be endured in hell as Mephistophilis describes it?
33. Explain the irony involved in Mephistophilis' first interview with Faustus. In what ways does Mephistophilis present Faustus with the strongest argument for repentance and salvation? How does Faustus react?
34. Why does Faustus refuse to believe that hell actually exists when he has Mephistophilis standing right before him? What does this tell you about Faustus?
35. Explain what purpose the exchange between Wagner and the Clown serves. What do they do? How does this reflect on the scene which immediately preceded this one?
36. Point out and explain at least three puns or plays on words that are made during the course of the Wagner-Clown exchange.
37. At the bottom of page 20 Wagner replies to the clown: "No, sirrah, in beaten silk and stavesacre." Compare this to Faustus' speech on page 7: "I'll have them fill the public schools with silk..." What effect is produced by Wagner's echoing Faustus?
38. What is the purpose of the Good Angel and the Evil Angel that are introduced in Scene V? What aspect of God does the Evil Angel harp on? Explain how they recall the syllogism that Faustus constructed in Scene I.

39. When Faustus again calls on Mephistophilis he says: "Come, Mephistophilis/And bring *glad tidings* from great Lucifer" (p. 25). This is the phrase with which the angel announced the birth of Christ to mankind: "Fear not: for behold, I bring you *good tidings* of great joy, which shall be to all people" (Luke 2:10). To what use has Marlowe put this phrase? Describe the effect it creates in the context in which Faustus uses it.
40. Why does Faustus' blood refuse to flow? What might be symbolized by the hot coal Mephistophilis brings to induce the blood to flow? What is the significance of the inscription on Faustus' arm?
41. Faustus completes his pact with the devil with the words: "*Consummatum est*." These are the last words Christ said on the Cross (John 19:30), the words that complete the Redemption. Explain why Marlowe has put them in Faustus' mouth at this point in the play.
42. Why is Mephistophilis unable to provide Faustus with a wife? What does he suggest as an alternative? What has marriage to do with God?
43. In Scene VI Faustus thinks of repentance. Why is he unable to repent? What do the weapons presented to him have to do with his inability to repent?
44. What complaint does Faustus make about the knowledge concerning the universe that Mephistophilis presents to him? Why is Mephistophilis unable to give Faustus any profound knowledge? Why will he not tell Faustus who made the world?
45. When Faustus is "tempted" to repent he says: "Pardon me in this,/And Faustus vows never to look to heaven..." (p. 39). Study the complete speech carefully. Does the scene parody something? Remember that Mephistophilis is dressed as a friar. What does his costume lend to the scene?
46. To a promise to present him with a vision of the Seven Deadly Sins, Faustus replies: "That sight will be as pleasing unto me as paradise was to Adam, the first day of his creation" (p.39). What is the effect produced by this reply? Explain the irony of Faustus' comparison.
47. On page 42 Faustus says: "Great thanks, mighty Lucifer;/This will I keep as chary as my life." Explain the unconscious irony operating here. How safely has Faustus kept his life?
48. In Scene VII Faustus visits the Court of Rome and demonstrates the "power" he has received from Mephistophilis. Describe the scene. What kind of power does Faustus have? To what uses does he put it? Compare his "exploits" to those of Wagner. Does your comparison suggest anything?
49. How do the actions of Faustus at the court of Rome reflect his character? Which of the sins in the pageant of the Seven Deadly Sins might Faustus be committing here?
50. What is the purpose of Scene VIII in the play as a whole? How would Ralph and Robin use magical power if they possessed it? How does this compare with what Faustus does with his power?
51. In Scene IX Ralph and Robin steal a wine goblet from the vinter. The scene ends with them being cursed first by the vinter and then by Mephistophilis. In Scene VIII Faustus took, among other things, a goblet from the pope. That scene ended with Faustus being cursed by the Court of Rome. Why this echoing?
52. What is the purpose of the speech of the chorus at the opening of Scene X? How does it function with regard to the passage of time in the play?
53. Whom does Faustus parody in the stunts he performs for the Emperor? What does Faustus' "Raising the dead" recall? Does this have any significance?

54. What does Faustus do to the knight? Does this parallel anything in the pageant of the Seven Deadly sins?
55. What does the episode with the Horse-Courser tell you about Faustus? Why does Faustus treat him the way he does? What in the pageant of the Seven Deadly Sins might be paralleled here? How does this episode compare with the antics of Wagner and the Clown and with those of Ralph and Robin.
56. After Faustus cheats the Horse-Courser he has a slight stirring of conscience:

> Thy fatal time doth draw to final end,
> Despair doth drive distrust unto my thought...
> Tush, Christ did call the thief upon the cross;
> Then rest thee, Faustus, quiet in conceit.
>
> (p. 62)

Christ, however, did not call the thief, but the thief called on Christ to save him. The other thief refused to call for Christ's mercy and was damned. What is the effect of turning the story around? What does it show about Faustus? Explain the ironic use of "conceit." How does Faustus think he is using the word? What is the meaning it carries for the audience? How is what Faustus says here related to "unjust presumption"?

57. What does Faustus do at the court of the Duke and Duchess of Vanholt? Do the feats that Faustus is able to perform live up to his earlier expectations about the "miracles" of magic and the "infinite knowledge" he would gain by it? What is the purpose of this scene?
58. On page 67 Wagner says: "I think my master means to die shortly... And yet me thinks if that death were near/He would not banquet, and carouse, and swill..." *How does Wagner compare with Faustus now?* What reason did Faustus give earlier for acting in this way?
59. Why does the Old Man tell Faustus to "Break heart, drop blood, and mingle it with tears—" (p.69)? Paraphrase this. What is the significance of blood and water for the Christian?
60. In Scene XIII Faustus is again "tempted" to repent, and asks Mephistophilis to forgive him:" ...entreat thy lord/To pardon my unjust presumption..." (p.70). What does this parody? How is the usual situation turned up-side-down? Toward whom has Faustus really shown "unjust presumptions"?
61. Explain the irony of Helen's being Faustus' "penance" for his "sin" against Lucifer. Since Helen was a symbol in the Renaissance for destructive lust, how do you think the scene with her ought to be interpreted?
62. What does Faustus wish Mephistophilis to do to the Old Man? Why? How is this related to the reason Lucifer seeks souls (the reason given by Mephistophilis in Scene V)?
63. Remember this is not really Helen but an illusion, a devil taking the form of Helen. Is there any irony in the command, "Sweet Helen, make me immortal with a kiss" (p.71)? In the statement, "Her lips sucks forth my soul...Come, Helen, give me my soul again? (p.71)? "Here will I dwell, for heaven is in these lips". (p.71)? What is really "in these lips"?
64. The story of Jupiter and Semele is given in the footnotes of your text. Why is it significant that Faustus mentions it? How is it a comment on his own fate?
65. Notice, in speaking of Helen, Faustus' continual use of images of fire. What do these images suggest?

66. On page 73 Faustus says: "But Faustus' offense can ne'er be pardoned; the Serpent that tempted Eve may be saved, but not Faustus." Explain how this reflects Faustus' greatest sin.
67. "Stand still, you ever-moving spheres of heaven/That time may cease and midnight never come" (p. 76). What was Faustus trying to do at the beginning of the play that he is still trying to do here?
68. "O lente lente currite noctis equi" is from Ovid's Amores and Ovid says this so that his night of illicit and lustful love might not end. What is the force of coupling it with: "That Faustus may repent and save his soul!" (p. 76)? What kind of life has Faustus led? What does it imply Faustus would do with his life were he given more time?
69. In desperation Faustus calls out: "Oh, rend not my heart for naming Christ;/Yes will I call on him--Oh, spare me, Lucifer!" (p. 76). Whose mercy is Faustus calling on? How does this reflect his attitude and actions throughout the entire play?
70. At the beginning of the play Faustus wanted to be more than a man, to be a superhuman or a god. Now he says: "Mountains and hills, come and fall on me...O soul, be changed into little drops/And fall into the ocean, never to be found" (pp. 77-78). Read the entire passage carefully. What does Faustus want to be now? Explain the irony of this.
71. Is it really Lucifer "that hath depreived thee [Faustus] of the joy of heaven" (p. 77)? Explain who has deprived Faustus of heaven, and why he is finally damned.

C. Discussion Questions:

1. Analyze the character of Faustus. Consider what motivates him throughout the play. What are his aspirations as the play opens? To what use or uses does he put his magical power? How does he treat other people? Contrast his treatment of the Emperor with his treatment of the Horse-Courser. Explain how this reflects what kind of man he is. Reread the first scene and the last scene carefully. How has his stance changed in the course of the play? How does he differ in the last scene from the way he appeared in the first scene? What trait or traits has he retained in the last scene that were apparent in the first scene?
2. Explain the pattern of contrast between Faustus' grand designs and the actual accomplishments of his "magical-scientific" career. What is the effect of this contrast? Does it suggest how we ought to regard the action of the play? Faustus' character? Carefully examine the early speeches of Faustus. How has his attitude toward magic and knowledge-for-power's-sake changed in the latter part of the play? What now does he try to make his "science" do for him? To what extent is he successful? How is what he now does with "science" related to his realization that he will be damned? Could you draw symbolic pictures of Oedipus and Faustus both wrestling with "the damnation-which-science-and-knowledge-bring"; try.
3. It has been said that the punishment Faustus is to receive when the play ends is to remain eternally in the state he has deliberately choses--the state of separation from God. Explain what this means. How has Faustus choses this? Carefully read the speeches Mephistophilis delivers in his first interview with Faustus. What is Faustus' ultimate aspiration? Compare this to the final condition he finds himself in.
4. Is Faustus' fate sealed when he signs the pact with Mephistophilis? Is there no longer a possibility of repentance and salvation? What does Faustus think about this in the early part of the play? Consider the syllogism in Scene I. Does he change his opinion in the course of the play? What is the

opinion of the Good Angel? What is the opinion of the Evil Angel? What does Mephistophilis tell Faustus? How do the actions of Mephistophilis show that he holds an opinion contrary to what he tells Faustus?
5. Who is responsible for the final damnation of Faustus? What keeps Faustus from repenting? Explain the differnece between "unjust presumption" and "despair." From which of the Seven Deadly Sins do they both stem? How do they both keep the sinner from trusting in God's mercy? What part does God's mercy play in repentance and salvation? Using exmaples from the text describe how Faustus alternates between presumption and despair. Can you create emblems from modern life or short character sketches which would give a modern Faustus a picture of each of the Seven Mortal Sins which he might face? How do your sketches contrast with Marlowe's symbols? Explain which is the comic action and which is the tragic action. How does the comic action parallel the tragic action? At what point in the play do comic and tragic merge? Consider the later uses Faustus makes of his magical power. What is the point of this merging? What is the point of the comic action in the play as a whole?
7. The action of the play takes place in a span of twenty-four years. But the play creates an impression that the action takes place in twenty-four hours. What devices does Marlowe use to create this impression? Why would Marlowe want to create this impression? What significance does it have for Faustus? What significance does it have for sinners in general? Explain how this impression intensifies the tragedy and builds suspense.
8. Doctor Faustus can be called a "wheel of fortune" tragedy: that is, the tragedy of a man who commits himself to temporal goods, rises to prosperity for a while, and then loses the goods because they are temporal. What does the tragedy say about the "goods of fortune" and having one's own way in prosperity? Does the prosperity which Faustus meets have any meaning? Does his suffering?

D. COMPOSITION AND CREATIVE TOPICS:
1. Take the scene in which Helen appears to Faustus (pp. 71-72), and describe in detail the irony of Faustus' speech to Helen. Consider the real nature of this Helen. Explain how the scene reflects on the character of Faustus. Or create a dance sequence which recreates the Faustus-Helen scene.
2. Write a carefully organized piece in which you explore how Marlowe is using blasphemy in Doctor Faustus. Describe how he has made use of parody, particularly with respect to the life of Christ and Christian doctrine and rite. Use specific examples from the text. Could you act the play as an upside-down Black Mass rite?
3. Explain how the sealing of the diabolic contract fits into the overall picture of the play. How does it change the movement of the play? In your piece contrast the following things as they appear before and after the signing of the contract: the nature of Faustus' desires, the nature of the devil's relationship to Faustus, and the nature of Faustus' trials of conscience. Could you make two Faustus's to play the double man who appears in the play?
4. Using specific examples from the text discuss the devil's impotence to provide anything sanctioned by God. Take into account Faustus' early desires, what is promised to him in the contract, and what he actually accomplishes. How does Faustus react to the devil's inability to provide

certain things? Explain how this reflects his slow moral disintegration. What is ironic about "the deal" Faustus has made?

5. Explain how the final monologue given by Faustus has been prepared for by the dramatic structure of the play by preparing a director's script for the monologue. Bring in, in your directions, the monologue of the first act. How does Faustus in his final agony bring to mind the Faustus of the first act? Consider the time-structure of the play (24 years like 24 hours) and the effect it produces for the last scene. Then act out the scene according to your directions.

6. Discuss the theory of damnation and hell as it is presented in the play. How does Faustus bring about his own damnation? What kind of hell is he destined to suffer eternally? Explain the irony of his career in this respect.

7. Explain how Faustus can be seen as Everyman. How does he embody human aspiration? Explain what is meant by the statement: "Doctor Faustus is the tragedy of perverted will." How is Faustus' sin linked with original sin of Christian theology and with the fall of Lucifer?

E. Supplementary Plays:

You are to select one of the following works to read outside of class. Study and reading questions will be provided to guide you in your reading.

1. King Lear, William Shakespeare
2. Othello, William Shakespeare

1. King Lear----William Shakespeare

(Any standard edition of the play will do. In your reading you should take note of the development of two plots within the play--the Lear plot and the Gloucester plot--and attempt to see their relation to each other.)

Study and Reading Questions:

Act 1

1. What does the opening exchange between Kent and Gloucester tell us about the situation at court? What do we learn about the character of Gloucester from this exchange?

2. What is strange about Lear's desire to measure love? What is the only test he employs? Do the speeches of the three daughters indicate anything about their characters? Are hyperbole and understatement used in their speeches?

3. How does Kent function in Scene I? What is Lear's reaction to Kent's words? What is the contrast between Lear and Kent in this scene? How does this contrast make the following words of Lear ironic: "...be Kent unmannerly /When Lear is mad"(I,i,l. 154-5)?

4. What is the contrast between France and Burgundy? How does it reflect a contrast in values which has already been introduced? How does Lear's attitude toward France and Burgundy reflect on his character? How does this echo an earlier reaction on Lear's part?

5. What do Goneril and Regan say in their private talk at the end of Scene I ? How does this reflect their characters?

6. In Scene II, compare Gloucester's speech on omens to the speech of Edmund which immediately follows it. Which is the more rational character? With which character are we more sympathetic? Does Edmund's speech tell

you anything about the way he uses his intelligence and rationality?

7. Does the relationship suggested in Scene II between Gloucester and his sons in any way parallel the relationship between Lear and his daughers? Is Gloucester at all like Lear in this scene? If so, how?

8. What is the significance of the hundred men Lear wants to keep? Are the retainers really necessary? Why is Goneril so insistent on getting rid of them? What might they be a symbol for?

9. What is the function of the Fool in Act I? Is he really a fool? What ironic contrast does he make with Lear?

10. At the end of act I, why does Lear pray that he will not go mad?

Act II

1. In Scene I, what parallel situation do we see develop in the household of Gloucester that we have just witnessed in the court of Lear? Is there any parallel between Lear and Gloucester as characters?

2. Why does Regan say that Edgar's supposed treachery can be explained by his association with Lear's retainers? Is there any irony here?

3. What is the purpose of the fight between Oswald and Kent in Scene II? Is their conduct a comment on the nature of the service they give to their masters? Are they, as servants, in any way a comment on their masters?

4. What do Edgar's exile and supposed madness have to do with anything? With Lear's situation? Might Edgar's situation have a symbolic meaning?

5. Describe Lear's attitude toward Regan before the entrance of Goneril. How is this ironic?

6. What is the effect of Lear's repeatedly saying during his conversation with Regan: "Who put my man i' the stocks"? What does this show about Lear?

7. What is ironic about Lear's statement to Goneril: "I prithee, daughter, do not make me mad" (II, iv, l. 225-6)?

8. What is the significance of the retainers in the exchange among Lear, Goneril, and Regan? Why does Lear say: "O, reason not the need" (II, iv, l. 273)?

9. How is Gloucester presented to us in this act? What do his actions suggest? How is he a "prudent" man?

10. What is it that Goneril and Regan are really counselling at the end of Act II? Why are the doors shut up?

Act III

1. What is the meaning of the Gentleman's remarks about Lear: "Strives in his little world of man to outscorn/The to-and-fro-confliciting wind and rain" (III, i, l. 10-11)? What has this to do with Elizabethan doctrines of the macrocosm-microcosm?

2. How is the storm related to Lear's state of mind? How is it related to the state of the world (as presented in the play)? What is the symbolic significance of the storm?

3. How does Gloucester's character appear to change during Act III? What part of his character now dominates? What do the following lines of Gloucester suggest about his change of "heart": "...these injuries the king now bears will be revenged home; there's part of a power already footed: we must incline to the king" (III, iii, ll. 10-12)?

4. What is the effect of Lear thinking Tom's madness was brought about by unkind daughters? How is this ironic? In what sense is the cause of Tom's "madness" parallel to Lear's own situation? What is the symbolic

significance of Lear's wanting to undress when he sees Tom?
5. In Scene IV, we have a group of "mad" characters—Tom (pretended madness), the Fool, Lear (who is really going mad), and Gloucester (who thinks he may go mad: "The grief hath crazed my wits"). What is the effect of juxtaposing them to the group of rational or sane characters—Goneril, Regan, Edmund, and Cornwall? Which group seems to have a better understanding of the real nature of the universe? Which group has the better grasp of values? How is this ironic? What does this contrast suggest about "madness" and "rationality"?
6. What is the effect of Lear's trial of his daughters in Scene VI? How does this trial (made when he is going mad) compare with the trial he held in Act I (the trial of love)? What does it suggest about justice? About Lear's madness? How has Lear gained insight through madness?
7. What does Scene VII (the blinding of Gloucester) suggest about the "rationality" of Regan, Goneril, Edmund, and Cornwall? How does their behavior contrast to that of Gloucester?
8. How does Gloucester receive insight from his blinding? What is the symbolic value of his being blinded? How does this parallel the situation of Lear? Compare Gloucester's "blindness" to that of Oedipus.
9. What is the significance of Cornwall's servant's revolt against him? What is the symbolic significance of the master-servant relationship? What does the revolt suggest about Cornwall?
10. Explain how Lear's reversal of fortune in Act III also functions as a reversal in values—a movement back to the proper order of values. What is the significance of Lear's growing dependence on Kent? What might Kent represent? What then is the significance of Lear's casting him off in Act I?

Act IV
1. What is ironic about the relationship established between Gloucester and Edgar in Scene I? Consider this both literally and symbolically.
2. What is the effect of Albany's entrance? What contrast is developed between his opinions and those of Goneril and Edmund? To what do Goneril and Edmund attribute his opinions? How is this ironic?
3. What symbolic meaning does the reappearance of Cordelia in the play have? In what respect is Cordelia like Kent? What do they both represent in relation to Lear?
4. What is the effect of the growing struggle between Goneril and Regan for Edmund? What is ironic about their passion? How does this reflect on their "rationality"?
5. What is the effect of Edgar's saving his father from despair? In what sense does he use the same type of methods to achieve this that Edmund used earlier to bring Gloucester to despair? How does Gloucester now compare to Lear?
6. Compare the roles of Edgar and Cordelia in Act IV. What do they represent in relation to their fathers? What is the parallel between Goneril and Regan on one hand, and Edmund on the other? What do they represent in relation to their fathers?
7. Is Lear's mad speech in Scene VI merely nonsensical? Why does Edgar say that it is "Reason in madness"? What do Lear's words suggest about justice, about the world of the play, and about the symbolic meaning of his daughters?
8. To Gloucester's request to kiss his hand, Lear replies: "Let me wipe it first; it smells of mortality"(IV, vi, l. 141). What is the effect and the meaning of this for the play as a whole?
9. [illegible] speak in [illegible]?

9. Why does Edgar speak in dialect to Oswald? What is ironic about Oswald's reaction? What might Oswald's death at Edgar's hand mean?
10. Describe the tone that has been present throughout Act IV, and explain the devices that have been used to achieve it. What is the significance of this tone for the events of Act IV and for the play as a whole?

Act V
1. What meaning do Edgar's words give to the defeat of Lear's forces: "Men must endure/Their going hence, even as their coming hither:/Ripeness is all" (V, ii, l. 9-11)?
2. When Lear appears in Scene III, how has he changed since we saw him last? Do his speeches suggest a change in his interest? What has he been concerned about throughout the play? What is he concerned about now?
3. What is ironic about the captain's reply to Edmund's instructions: "If it be man's work, I'll do 't"(V, iii, l. 38)?
4. What happens to the rationality of Goneril, Regan, and Edmund in this final act? How is this ironic? What do they (Edmund at least) find was wrong with their code of behavior?
5. What is the meaning of Edmund's dying words: "The wheel is come full circle; I am here"(V, iii, l. 176)? What "wheel"?
6. How does Lear's speech on the death of Cordelia differ from most of his earlier speeches? What do his efforts to determine whether she is still alive suggest about him? How has Shakespeare avoided melodrama in this scene?
7. What is the effect of Lear's last words: "Do you see this? Look on her, look, her lips,/Look there, look there!" (V, iii, ll. 314-15)? What does Lear mean? What does he see?
8. Why does Kent say: "Break heart; I prithee break!" (V, iii, l. 314)?
9. What do the images of "the rack of this tough world" and "the gored state" suggest about the nature of the universe the play depicts? What do they suggest about man's place in this universe?
10. Explain the tone with which the play ends. Is order restored, or do the deaths of Cordelia and Lear signal general woe and chaos?

Study and Essay Questions:
1. What is the relationship of the Gloucester plot to the Lear plot? Does it merely echo the Lear plot, or does it amplify it and give insight into the meaning of the main plot? Discuss all the parallels between the two plots and determine the effect and significance of these parallels. Could you write the play as the fable of the blindman and the beggar?
2. Discuss the relationships between parents and children in the play. Consider Lear's act of casting off Cordelia and Kent, and his actions under the influence of Goneril and Regan. What does his return to Kent and Cordelia signify? Explain how the same situation is paralleled in the household of Gloucester. Does it carry the same meaning?
3. Discuss "madness" and "rationality" as it operates in the play. How is this paralleled by "sight" and "blindness"?
4. How is justice presented in the play? Consider the various "trial" scenes throughout the play--Lear's trial of his daughters in Act I, Gloucester's trial of Edgar in Act II, Lear's mad trial of his daughters in Act III, and the trial of Gloucester by Goneril, Regan, and Cornwall in Act III.
5. What is the tone of the entire play? What kind of universe does the play represent? What kind of values are affirmed by this universe? What

is the meaning of the ending of the play? Are we meant to despair? If so, why was Gloucester's despair repudiated, and what happens to the meaning of Lear's spiritual regeneration if the play ends on a note of despair?

2. Othello---William Shakespeare
(Any standard edition of the play will do.)

Reading and Study Questions:

Act I

1. What does the opening conversation between Roderigo and Iago tell us of Othello? Does their conversation suggest what kind of a person Roderigo is? Does it indicate what kind of a person Iago is?
2. Barabantio, as a senator, represents the forces of reason, government, law, and social order and concord. How is his reaction to his daughter's marriage ironic? To what does he attribute this marriage?
3. Characterize Othello as he appears in Act I. Does he appear as a reasonable, self-controlled man? What is his temperament? Is he patient? Does he control the situation?
4. In Scene III we learn that the Turks practice deceit in their war with the Christians. Why are we given this information? Is Iago identified with them? What is the significance of this identification?
5. How is Desdemona's love for Othello explained? What is the significance of the relationship between Othello and Desdemona? Why does he wish to take her to Cyprus with him? What might Desdemona represent symbolically? What is the significance of Othello's being a Moor turned Christian? Is there any?
6. How is the following speech of Iago to Roderigo ironic in view of what he is urging Roderigo to do:

> 'Tis in ourselves that we are thus or thus.
> Our bodies are gardens, to which our wills
> are gardeners; So that if we will plant
> nettles or sow lettuce, set hyssop and weed
> up thyme, supply it with one gender of herbs
> or distract it with many--either to have it
> sterile with idleness or manured with industry--
> why, the power and corrigible authority of
> this lies in our wills. If the balance of
> our lives had not one scale of reason to poise
> another of sensuality, the blood and baseness
> of our natures would conduct us to most pre-
> posterous conclusions. But we have reason to
> cool our raging lusts, whereof I take this
> that you call love to be a sect or scion.
> (I,iii, ll. 321-37)

How does Iago counsel reason in general terms and "preposterous conclusions" in particular things? Who is really the "gardener" of Roderigo's mind?
7. What is the effect of Iago's continual repetition of "put money in thy purse" in his conversation with Roderigo? How does it emphasize what a gull Roderigo is?
8. How do Iago's actions in Act I support his statement in the Scene i: "I am not what I am"? How is Iago "not what he is" to Othello? How, "not what he is" to Roderigo?
9. Why does Iago fail in his plans to discredit Othello in the first

act? What does Venice as an image for reason, government, law and order, and social concord have to do with this? What might Cyprus represent as opposed to Venice? Is it significant that Cyprus is closer to the Turks than Venice is? What is suggested by this imagery about Iago's future plans which are to be carried out on Cyprus?

10. What tone or atmosphere is established in this first act? Explain the devices that have been used to create it. What is the significance of it for the events of the first act? How would you play each scene in this act? How on a modern stage? How on an Elizabethan?

Act II

1. What might be the significance of the storm that accompanies Othello and Desdemona to Cyprus? How does it set a mood for the events that will now take place on Cyprus?
2. In connection with the storm, how might the following remarks of Cassio be prophetic: "Oh, let the heavens/Give him defense against the elements,/For I have lost him on a dangerous sea" (II, i, l. 44-46)? And: "His bark is stoutly timbered, and his pilot/Of very expert and approved allowance" (l. 48-49)? If these remarks apply to Othello and his later spiritual storm, what is the significance of the storm's destroying the Turks?
3. Characterize Cassio as he first appears to us in Act II. What devices has Shakespeare used to convey his personality? In his speech? In his actions?
4. What is the effect of Iago's criticism of women in Scene I? Why does this become ironic in the presence of Desdemona? What is the significance of Iago's saying, in connection with his criticism: "Nay, it is true, or else I am a Turk" (II, i. l. 115)?
5. How does Iago convince Roderigo that Desdemona is in love with Cassio? What aspect of Roderigo's character does he play upon? How does his argument resemble that of Barbantio in Act I (that his daughter could not love the Moor)?
6. Do you think that Iago really believes in the motives he gives for his actions at the end of Scene I, or is he rationalizing something he has already decided to do? Is Iago the kind of person to rest in the suspicion that his wife is unfaithful to him? Does this seem compatible with the rationality he has displayed thus far in the play? Is he really 'rational'?
7. When Othello breaks up the fight in Scene III he says: "Are we turned Turks, and to ourselves do that/Which Heaven hath forbid the Ottomites?/For Christian shame, put by this barbarous brawl" (II, iii, l. 170-2). What is the significance of this? What do the Turks symbolize? How do love of 'disorder,' 'chaos,' and 'barbarism' link Iago to the 'Turks'? What is it Iago wants to do?
8. Explain the following words of Iago at the end of Act II: "Divinity of Hell!/When devils will the blackest sins put on,/They do suggest at first with heavenly shows,/As I do now" (II, iii, ll. 356-9). How is this related to "Honest Iago" and "I am not what I am"?
9. At the end of Act II Iago says to Roderigo: "Thou know'st we work by wit and not by witchcraft/And wit depends on dilatory Time" (II, iii, l. 378-9). If Iago works on Othello with "wit," who works on Othello with "witchcraft"? Iago hates Othello; who is his opposite in relation to Othello? What then is meant by "witchcraft"? Recall what "witchcraft" turned out to be in Act I.
10. Consider [illegible] first [illegible] account [illegible] against [illegible] his [illegible] in the [illegible] he is [illegible]

10. Consider Iago's actions and speeches throughout the first two acts. Do the motives he gives really account for his conspiracy against Othello? Does his jealousy of Cassio, his resentment at being passed over, really explain the lengths he is now going to? (Notice he never mentions this motive again after Act I). Might we regard Iago on a symbolic level as some sort of personification of evil? Does Iago's continual statement, "I hate the Moor," suggest anything in this regard? Since Othello and Desdemona are presented to us as lovers, what might Desdemona represent in opposition to Iago?

Act III

1. What is the purpose of the exchange between the Musicians and the Clown at the beginning of Act III? Why the sexual punning? Notice the various attitudes toward love expressed in the play. How is this scene related to the development of the love theme?

2. How is the following statement of Desdemona to Cassio ironic: "Therefore be merry, Cassio,/For thy solicitor shall rather die/Than give thy cause away" (III, ii, ll. 26-28)?

3. Immediately before Iago begins to work on Othello's faith in Desdemona, Othello says: "Excellent wretch! Perdition catch my soul/But I do love thee! And when I love thee not,/Chaos is come again'" (III, iii, ll. 90-92). What is the unconscious irony of Othello's statement? What is ironic about his playfully calling Desdemona "wretch"? Does the word "perdition" suggest what Desdemmna might represent? How is "chaos" related to Iago?

4. Explain the irony of Iago's saying to Othello: "Men should be what they seem/Or those that be not, would they might seem none!" (III, iii, l. 127-8).

5. How does Iago's speech to Othello on "good name" recall an earlier conversation between Iago and Cassio on reputation? Could you emphasize the parallel in playing the scenes. Explain the methods Iago uses to work on Othello. Why does Othello think he is being a reasonable man?

6. In the latter part of Scene III, how is it made clear that Othello is fully under Iago's influence? What is significant about Othello's change in modes of speech—his increasing use of military and animal imagery?

7. What is the effect of Othello's and Iago's kneeling at the end of Scene III to take vows? What vow is Othello casting off here? Explain the irony of Iago's words at this point: "Witness here Iago doth give up/The execution of his wit, hands, heart,/To wronged Othello's service!" (III, iii, l. 465-7)? To what service has Iago really dedicated "his wit, hands, heart"? Is there in Faustus any scene like this scene?

8. At the beginning of Scene IV, explain the Clown's puns on the word "lie". What are the three meanings attached to this word during the conversation?

9. What is Desdemona's handkerchief a symbol for? What does it clearly represent to Othello? How does what Othello says about it connect the handkerchief with "witchcraft"? Recall the meaning of "witchcraft".

10. What attitudes toward love are expressed by Emilia in Act III? How is she a contrast to Desdemona? What does the introduction of Bianca at the end of the act add to the theme of love? How does Bianca provide a further contrast to Desdemona?

Act IV
1. The conversation of Othello and Iago at the opening of Act IV involves the word "lie". How is Iago consciously punning on this word, though Othello is not aware of it? This punning recalls the earlier scene with the Clown (Act III, Scene IV). How does the earlier scene serve as a comment on this scene?
2. What does Cassio say about love in Scene I? Compare these to earlier things he has said about Desdemona. Why does he use animal imagery in connection with Bianca?
3. Why does Iago want Othello to strangle Desdemona in her marriage bed ("even the bed she hath contaminated") rather than poison her? Who will have really contaminated the marriage bed? How will Othello suffer more in killing her Iago's way than in doing it his own way?
4. Explain how Othello's appearance before the representatives of Venice at the end of Scene I contrasts with his appearance before the Council of Venice in Act I. How is this contrast ironic? Why was Othello chosen as commander of Cyprus?
5. Explain Othello's treatment of Desdemona in Scene II. Where does he pretend he is to insult her? What is the meaning of his words to Emilia before he exits: "We have done our course, there's money for your pains" (IV, ii, l. 93)?
6. In Scene II Desdemona kneels and renews her vow of love:

> ...Here I kneel.
> If e'er my will did trespass 'gainst his love
> Either in discourse of thought or actual deed,
> Or that mine eyes, mine ears, or any sense
> Delighted them in any other form,
> Or that I do not yet, and ever did,
> And ever will...love him dearly,
> Comfort forswear me!
>
> (IV, ii, ll. 151-7).

How does this recall an earlier action of Othello? What is the significance of their parallel actions? What ironic contrast do they make?
7. What is ironic about Roderigo's reaction to Iago's plans to murder Cassio: "Is it within reason and compass"(IV, ii, l. 223) and "I will hear further reason for this"(l. 251)? How does this reflect the manner in which Iago works on his victims?
8. What is the significance of the song Desdemona sings in Scene III? Is it just a popular song with which Shakespeare entertains his audience?
9. Describe the conversation that Desdemona and Emilia have on chastity in Scene III? How does this conversation characterize Emilia? What contrast is made between her and Desdemona?
10. At the end of Act IV Emilia says: "Let husbands know/Their wives have sense like them. They see and smell/And have their palates both for sweet and sour,/As husbands have" (IV, iii, l. 94-7). How does this recall Desdemona's speech in Act IV, Scene II, which begins "Here I kneel..."? What is the contrast? How does Desdemona use her senses?

Act V
1. At the opening of Act V Roderigo is prepared to murder Cassio, and he says: "I have no great devotion to the deed,/And yet he hath given me satisfying reasons./'Tis but a man gone" (V, i, l. 8-10). Explain the irony of "reasons"? How does Roderigo think they are related to

reason? How does "'tis but a man gone" reflect the mind of Iago and his code of behavior?

2. In Scene II Othello acts as court, judge, and executioner. Compare this to the "trial" before the Council of Venice in Act I. Is Othello merely revenging himself on Desdemona, or does he think he is implimenting some higher justice? What is the matter with Othello's justice?

3. To Othello's announcement that he is going to kill her, Desdemona replies: "That death's unnatural that kills for loving" (V, ii, l.42). To what extent is Desdemona's death brought about by love--by her open and trusting nature (and by Othello's) and by her innocence?

4. What is the effect of Desdemona's revival from death to answer Emilia's question "Who hath done this deed" with: "Nobody, I myself. Farewell./Commend me to my kind lord. Oh, farewell!" (V, ii, ll. 124-5)?

5. What is ironic about Othello saying: "She was false as water" (V, ii, l. 133)? Recall that it was water which destroyed the Turks.

6. What change do we see in Emilia's character in the last scene of the play? What is the effect of her repeatedly saying "My husband!" in reply to Othello's remarks? What is the significance of her dying with Desdemona's song on her lips?

7. What does Othello mean when he says of Iago: "I look down toward his feet, but that's a fable" (V, ii, l. 286)? What is the fable? Is it like Aesop? What does Othello expect to see?

8. Why does Iago say: "Demand me nothing. What you know, you know./ From this time forth I never will speak word" (V, ii, ll. 303-4). What does this suggest about his proclaimed motives for his behavior?

9. In his final speech why does Othello call himself "the base Indian"? What is the 'pearl' which he has thrown away? Is there a parable in the background? Consider the following passage:

> ....Set you down this,
> And say besides that in Aleppo once,
> Where a malignant and a turbaned Turk
> Beat a Venetian and traduced the state,
> I took by the throat the circumcised dog
> And smote him thus.
>
> (V, ii, l. 351-6)

Do the "Venetian" and the "Turk" both represent aspects of Othello's character? What then is "the state"? Who does Othello identify himself with by calling himself "the base Indian" and killing himself as "the Turk"?

10. Does Othello kill himself out of despair, or because of his sense of justice? Is this a proper execution of justice? Is he a new Faustus caught by an Iago-Mephistophilis?

Creative Questions and Composition Questions:

1. Discuss the contrast between outward appearance and inner nature as it operates in the play. To what extent are all the characters but one "not what they are"? Who is the one exception? How is this ironic--being the only character who is really accused of presenting a contrast between outward appearance and inner nature? Could you do Othello like a Greek play--with people wearing masks part of the time and part of the time showing their real faces? Try it.

2. Explain how the following pairs of characters are balanced as opposites, or are ironically similar: Desdemona-Iago; Desdemona-Emilia; Desdemona-

Bianca; Emilia -Bianca; Iago-Cassio; Othello-Roderigo. Could you put them in opposing rows in a picture--like statues of opposing virtues and vices on a cathedral front? Could they be made a processional--like the seven sins processional in Faustus?

3. Explain the theme of order-chaos (chaos-barbarity) as it operates in the play. Take into consideration the following things and the meanings they carry: Venice, Cyprus, the Turks, the Christians. How does the character of Othello as a Christianized Moor represent the two forces? What has the opposition of Iago and Desdemona to do with this theme? Why is it significant that the play opens in Venice, and the end of the play shows representatives of that city ready to return to Venice and relate the events that have taken place on Cyprus? What does this ending suggest? How would you make sets for a modern stage to represent the symbolism of Cyprus, Venice, Turkey (if it has a scene set in it)?

4. How is the love-hate theme developed in the play? How is "wit and witchcraft" related to this? Explain the various attitudes toward love, marriage, and women that are expressed in the play. These things are sometimes spoken of with "heavenly" imagery and sometimes with animal imagery. How is this use of imagery significant? Could one do a ballet of love and hate representing Desdemona and Iago through dance? How would you do it?

5. Discuss in detail the character of Iago. Consider him both literally and symbolically. How does he display perverse rationality? What is ironic about his master-servant relationship with Othello? How does he extend this relationship to Roderigo, Cassio, and Desdemona?

VI. MODERN DRAMA

Riders To The Sea

A. Introduction:

John Millington Synge (1871-1909) had a short-lived career, but even so he has been tremendously influential in the development of modern drama. All of his six plays were written between 1902 and 1909, the year he died from cancer. Synge wrote in a fashion characteristic of the Irish literary movement of the 1890's in that he sought in his dramas to emphasize the folk--the simple life of the Irish peasants, vagrants, and fishermen. He did not look to the modern world of industrial, scientific, and social revolutions for raw material, but focused on the small dramas in the lives of the uneducated and unsophisticated.

Riders To The Sea was first performed in Dublin, Ireland in 1904. Synge has drawn heavily on the character of the Irish peasantry in developing the drama. The situation of the play grows out of the attempt of the islanders to make a living in the face of the malignity of the sea. In reading the play, you should take note of Synge's use of language and metaphor and consider the effect it produces. The language borders on poetry, and it is one of the most important features of the play.

The play is in one act, and the plot is as simple as possible. The major character in the play is an old woman named Maurya. The widow of a fisherman, she has also lost five of her sons to the sea. Nine days before the action of the play takes place, her fifth son, Michael, was lost at sea, and his body has not yet been recovered when the play opens. Maurya now has only one son left, Bartley. The action of the play represents a few hours of one day. Although the plot and the dialogue of the play are very simple, you should be aware that the meaning is more involved and should attempt to see the significance of things as you read.

B. Reading and Study Questions:
1. What does the Stage Setting or Scene suggest about the people the play will deal with--their social class, their economic position, the way they make their living?
2. What is the situation when the play opens? What things set the tone or atmosphere of the play, and what is the nature of this atmosphere? Could you do an abstract painting of the 'atmosphere' at this point? What would it look like?
3. Describe the effect the first reference in the play to Maurya produces: "She's lying down, God help her, and may be sleeping, if she's able." What does this lead you to expect about Maurya?
4. What is the threefold anxiety evident in the first conversation between Nora and Cathleen? In what way does it concern Michael? Maurya? Bartley?
5. From a structural point of view, what is the effect of the first exchange between Nora and Cathleen? What exactly do you learn about Michael? Explain how the conversation builds suspense.
6. What do Nora and Cathleen do at the entrance of Maurya? What effect does her entrance have in terms of the structure of the play?
7. What emotions are evident in the following speech:

> He won't go this day with the wind rising
> from the south and west. He won't go this
> day, for the young priest will stop him
> surely...

What effect is produced by the way she used the word "surely"--by placing it at the end of her sentence? Does she seem to really believe what she is saying, or not? Why the repetition and parallel syntax?
8. Why do you think the stage directions describe Bartley as "speaking sadly and quietly"? Does this suggest anything about his feelings toward what he is going to do? What kind of tone does this set for the conversation between mother and son which follows? Try to play the scene by yourself or with a friend.
9. What is the purpose of all the comments made on the weather and the sea during this scene? What does this add to the scene? Does it foreshadow anything?
10. Why does Bartley direct his remarks to Nora and Cathleen rather than to his mother? What would happen if he directed them to his mother? Explain how his remarks are really intended for Maurya. How are they meant to comfort her?
11. List the excuses Maurya gives for keeping Bartley at home, and explain how they are drawn from his own remarks. What is her real reason for wishing to have him remain at home? Why doesn't she give it? Why doesn't she order him to remain at home?
12. What is Bartley's reason for disregarding the wishes of his mother? What does he give as his reason for going? How does this represent a broader or more basic reason? What is it that Maurya is really asking him not to do?
13. Explain how the following statements indicate the dilemma the family finds itself in.
Bartley:

> This is the one boat going for two weeks or
> beyond it, and the fair will be a good fair
> for horses I heard them saying below.

Maurya:

> ...that wind is raising the sea, and there was
> a star up against the moon, and it rising in
> the night. If it was a hundred horses, or a
> thousand horses you had itself, what is the
> price of a thousand horses against a son where
> there is one son only?

14. To Bartley's insistence on going, Maurya answers, "Isn't it a hard and cruel man won't hear a word from an old woman, and she holding him from the sea?" What does she mean by "holding him from the sea"?
15. "It's the life of a young man to be going on the sea, and who would listen to an old woman with one thing and she saying it over?" To what does "one thing refer"? This statement is made by Cathleen, but how does it underlie or characterize the entire exchange between mother and son?
16. How is the exchange between Maurya and Bartley a "ritual"? How is it made evident that they both know what the outcome of their conversation will be before beginning it? What then is the point of the conversation--why is it present in the play?
17. Why are Cathleen and Nora so upset about the bread? Is this the real cause of their anxiety?
18. How do the girls determine that the clothing is Michael's? What is the effect, for the play as a whole, of having them unwrap the bundle at this point? How does it prepare for what will follow?
19. What is the significance of Michael's death as Cathleen and Nora see it? Consider Nora's statement: "And isn't it a pitiful thing when there is nothing left of a man who was a great rower and fisher, but a bit of an old shirt and a plain stocking?"
20. When Maurya returns to the house, she says: "My heart's broken from this day." Why does she make this statement?
21. How is the vision that Maurya sees symbolic of the suffering she has endured day to day for most of her life?
22. To Nora's statement, "Didn't the young priest say the Almighty God wouldn't leave her destitute with no son living?" Maurya replies, "It's little the like of him knows of the sea." What does Maurya mean by this? What is the effect or meaning of referring to him throughout the play as "the young priest"?
23. Why does Maurya direct her speech on the deaths of the past to Nora? What kind of contrast does the young girl make with the old woman? How is this an "initiation"? What does it suggest about Nora's later life?
24. What purpose does Maurya's speech on the past serve in the structure of the play? How does the structure make her next words ironic? "I was sitting here with Bartley, and he a baby, lying on my two knees..."?
25. When the mourners come into the cottage, why does Maurya say, "Is it Patch, or Michael, or what is it at all?"
26. In her speech on the past, Maurya said:

> ...and they holding a thing in the half of a
> red sail, and water dripping out of it--it was
> a dry day, Nora--and leaving a track to the door.

Now Nora says:

> They're carrying a thing among them and there's
> water dripping out of it and leaving a track
> by the big stones.

What is the significance of this parallel? What is suggested about Nora by the way she echoes her mother?

27. "It's a great rest I'll have now, and great sleeping in the long nights...if it's only a bit of wet flour we do have to eat, and maybe a fish that would be stinking." What is the effect of coupling these two thoughts? Explain how what Maurya says here reflects the two conflicting themes which have been present throughout the play.

28. What is the significance of Maurya's placing an empty cup mouth downward on the table? How does this symbolize the reason she is so calm about the death of her last son? Explain why she is calm and quiet in the final scene of the play.

29. What significance does the final speech of Maurya carry for the play as a whole? How does it reflect on her own character?

30. Notice Synge's use of language throughout the play. He does not represent the language of the Islanders through 'misspelling' or other techniques for representing dialect; yet, the speech is characteristically Irish. How does Synge achieve this? Cite examples from the play. Does a knowledge of intonation help here?

C. Discussion Questions:

1. If Riders To The Sea is a tragedy, who is the tragic protagonist? Explain in detail why you would select a certain character as the protagonist. Who or what is the antagonist? How does the plot of the play develop the conflict between the protagonist and the antagonist? Use examples from the text.

2. How effective is Synge's structuring of the play for the meaning he wishes to convey? Explain how the sequence of events in the play builds suspense and develops the tragic situation. How do menial tasks and everyday happenings take on larger significance when they are viewed as part of this play? Discuss how Synge has constructed parallel scenes throughout the play, and determine what the importance of this paralleling is.

3. What kind of picture of nature does this play present? How is it important in regard to the play's theme? Carefully explain how this picture of nature is developed during the course of the play. What attitude or attitudes do the characters display toward nature? What does the play have to say about man's place in nature or in the universe?

4. Discuss the contrast between Maurya and Bartley on the one hand, and Cathleen and Nora, on the other. Explain in detail how this contrast is developed in the course of the play. What is it that Cathleen and Nora still have, that has been lost in both Bartley and Maurya? What are Bartley and Maurya aware of that Cathleen and Nora do not see? How are these considerations related to the themes of age and youth, and innocence and experience?

5. Discuss the theme of survival and death as it is developed in Riders To The Sea. How does this present an ironic situation in the play? In what way is survival dependent upon risking death? What effect does this dilemma produce? Might it be the source of tragedy? Could you rewrite the play as an allegory, "The Allegory of Survival and Death"?

D. Composition and 'Creative' Topics:

1. Riders To The Sea has been called by critics an "almost perfect one-act play," and one of "the most concise plays in the language." Discuss the merits of the play, and decide whether or not these remarks are justified by the play itself. Take into account the structure of the play, the nature of the events that take place in it, the development of the

characters, and the meaning that the whole conveys. In your discussion, tell how you would produce the play to make what you see in it come clear.
2. Carefully analyze the character of Maurya. Discuss both the actions and the emotions she displays. To what extent are her actions determined by her feelings? Compare her with Bartley, with Cathleen, and with Nora. Could you paint her? Plan a costume for her? Organize your thoughts around the way in which her character is developed in the play.
3.

> What is a woman that you forsake her,
> And the hearth-fire and the home-acre,
> To go with the old grey widow-maker?
>
> Kipling

Compare these verses to the situation presented in Riders To The Sea, and in a well organized essay discuss how they characterize the tragedy of Maurya. Consider in detail why Maurya is the tragic protagonist of the play.
4. Work out a rendering of the scene with Bartley.which clarifies the feelings displayed by Bartley; by Maurya, Cathleen, and of Nora. Make your rendering show how the talk and action which deals with trivial things actually has much greater significance. How is this scene central to the meaning of the play as a whole?
5. Explain how the actions of all the characters function as ritual throughout the play. Try to visualize how you would play the play as if it were a rite.
6. "The old woman in The Riders to the Sea in mourning for her six fine sons, mourns for the passing of all beauty and strength."

W.B. Yeats

What do you think Yeats means by this statement? Support or object to his view of the play; use examples from the text. In connection with this, find out whether or not the play rises above its own particular situation and presents something of universal significance. Is Maurya in any way a representative or image of all humanity and its situation in facing a hostile universe?

E. Supplementary Plays.

1. Death of a Salesman (supplementary)

A. Introduction:

Arthur Miller (1915-) is one of the leading playwrights in America today. Miller's Death of a Salesman was first produced in 1949, and was awarded the Drama Critics' Circle Prize and the Pulitzer Prize.

This play has the most unusual structure of all the plays you will read in this unit. Miller said of the play that it "explodes the watch and the calendar." You should be aware in your reading that the structure of this play is something more than a series of flash-backs. It is, in fact, misleading to look at the play this way. The form of the play is literally the process of Willy Loman's thought —a type of stream-of-consciousness. As realistic drama, the play attempts to demonstrate that there is no time scheme in life—that events aren't really ordered in terms of "before" and "after" by the mind—but that everything exists together and at the same time within us. The idea is that there is no "past" for a human being to recall, but that he is his past at every moment.

[illegible] [illegible] or [illegible] Miller [illegible] [illegible] or plays in this [illegible]

Miller has called his play a tragedy of the common man. After you have read the play you should consider whether or not Willy Loman is really the "common man." You should also consider whether or not this is tragedy in the sense that the earlier plays in this unit are. This will lead you to the question: What constitutes tragedy? In answering this you should carefully examine all the plays you have read in this unit. Are they tragedies, and if so, why?

B. Reading and Study Questions:

1. What kind of atmosphere does Miller create with the stage setting? List some adjectives which might be used to characterize it.
2. What is the effect of introducing this atmosphere with the following: "A melody is heard played upon a flute. It is small and fine, telling of grass and trees and the horizon" (p. 11)? How does what the flute tells compare with what the stage setting tells of? Could you create alternative symbols for the same ideas? Watch the pictures of nature which come into the play.
3. Describe Willy as he first appears to the audience. What kind of condition is he in? What is his temperament like? What adjectives might be used to characterize him? Do the same with Linda.
4. On page 16, Willy states, "The trouble is he's lazy...Biff is a lazy bum!" Further down the same page Willy says, "There's one thing about Biff--he's not lazy." What does this tell you about Willy? What kind of person is he?
5. In what light do we first see Biff and Happy? What does their conversation center on? Describe each of them. How do they differ? How are they alike?
6. Explain the attitudes that are reflected in the following speech of Happy and describe what kind of person he is:

> Sometimes I want to just rip my clothes off in the middle of the store and outbox that goddam merchandise manager. I mean I can outbox, outrun, and outlift anybody in that store, and I have to take orders from those common, petty sons-of-bitches till I can't stand it anymore (p. 24).

7. Explain how Biff demonstrates somewhat the same attitudes as Happy, though not as obviously. Use examples from the text.
8. In the first flash-back what attitudes of Willy Loman are emphasized? Explain what the punching bag, "losing weight," Biff as a football star, "Adonises," etc. have to do with this.
9. How does Willy feel about Biff's "borrowing" the football? What does this tell you about Willy?
10. What significance does Willy attach to his distinction between being "liked" and being "well liked"? What does he think being "well liked" will do for him?
11. Describe Willy's treatment of Bernard. How does this compare with the way Bernard is treated by Biff and Happy? Why, in Willy's view, is Bernard not "well liked"?
12. How do the attitudes Willy displays before his sons differ from the attitudes that he displays before his wife? Cite specific examples from the text.
13. Explain how the flash-back to "The Woman" (pp.38-39) has an ironic effect because of the structure of the play. Consider the conversation [illegible]
[illegible]

that Willy has with Linda before and after this flash-back. How does all this reflect on Willy's moral character?

14. Describe the exchange between Willy and Charley (pp. 42-47). What does this tell you about Willy? Why do you think Willy treats Charley the way he does? What is the effect of introducing Ben at this point in the play?

15. What kind of person is Ben? What is his attitude toward Willy and how does he treat Willy? What attitude does Willy display toward Ben? Explain how this is like the attitude of Biff and Happy toward Willy.

16. What does Ben tell Willy about his father? What significance does this have for the flute music that is heard periodically in the play? Explain why the flute music is heard when it is heard in the play. What picture of nature does it evoke?

17. What is Linda's attitude toward Ben? How does she react to the opinions that Ben fosters in Willy? What are these opinions? How successful is Linda in bringing her opinions of right and wrong to bear?

18. In the last scene of Act One what kind of plans are Biff and Happy making? How do they reflect their father in this scene? Consider the nature of the plans and the likelihood that they will be carried out.

19. Describe in detail the advice that Willy gives to Biff at this point in the play. How is this advice characteristic of Willy?

20. Explain the irony and pathos of Willy's interivew with Howard. Is Howard antagonistic to Willy, or merely indifferent? As Willy's boss, what might Howard represent?

21. What is the point of having Ben reappear after Willy's interivew with Howard? What might Ben represent?

22. Explain why the play now turns back to the events of the "Big Game." What has this to do with Willy's failure in the present? Explain how the structure of the play reflects what is going on in Willy's mind.

23. Why does Bernard reappear in the play now? How does he serve as a contrast to Willy's present condition and that of Biff and Happy?

24. What function does Willy's conversation with Bernard serve in connection with the structure of the play? How is this related to the later flash-back to "The Woman"?

25. Why does Willy refuse to accept a job with Charley? Explain in detail what kind of a person Willy is.

26. What is the point of the exchange between Willy's sons and Stanley? What does this tell you about Happy? Does Happy in any way resemble Willy in this scene?

27. What changes are apparent in Biff in this scene that takes place in the restaurant? How does Biff explain these changes? Do you think Biff's evaluation of the Loman family is right?

28. What does the flash-back that Willy has in the restaurant tell you about Willy? About Biff? What brings on this flash-back?

29. Explain why neither of Willy's sons are able to help him in the restaurant. What significance does this scene have for the play as a whole?

30. Describe the last scene in which Willy is still alive. What effect is produced in him by his last conversation with Biff? Does his decision to kill himself grow out of despair, or does he think of it as some kind of triumph? Is it in any sense a triumph?

31. What is Willy's funeral like? How does this compare with his dreams? Does this say anything about the real meaning of Willy Loman's death?

32. What are the attitudes expressed at the funeral concerning the death of Willy Loman--Happy's, Biff's, Linda's, and Charley's? Which of these do you think is right?
33. Explain the significance of Happy's last view of his father--of Biff's last view of his father.

C. Discussion Questions:
1. How has Miller used the structure of the play to produce dramatic shock and ironic effect? In terms of meaning what does the structure itself convey? Do you think the structure that Miller employs is effective for the type of story that he is trying to dramatize? How is it successful? How does it fail? Could you make a dance or mime from this play so as to clarify for some one what it is about--how it holds together.
2. The character of Willy Loman--consider his dreams and aspirations, his vision of nature, his values. Are they in any sense remarkable or noble? What does the sequence of flash-backs tell you about the workings of his mind? Describe his relations with other people--with Linda, Biff, Happy, Bernard, Charley, Howard, and Ben--and explain what the significance of the relationship is in each case. What does this tell you about the man? Explain how Willy Loman is both a despicable character and a sympathetic character. Now try to write a character-sketch or to make a pencil-sketch of Willy.
3. Describe the relationship between father and sons as it is presented in Death of a Salesman. How is Willy a leader of the group? What is Willy's relationship to his sons in the present (consider Biff and Happy individually)? What is the nature of the relationship as it is presented in the flash-backs? What kind of values has Willy given his sons? Discuss this in detail. How are these values manifested in Happy? How are they displayed in Biff? Explain how each son looks at Willy's death (and life) at the end of the play. What significance does this have for the play as a whole? Does the father-son picture bear on anything which you know?
4. How does Ben function in the play? Look at each place he appears in the play. What precedes his entrance in each case? What bearing do his words have on the situations Willy finds himself in when Ben appears? Describe the relationship between Ben and Willy--how do they view each other? What does Ben represent to Willy? What is Ben a Symbol of?
5. What is the purpose of the flute music that is heard periodically in the play? Consider why the music occurs when it does. What opinions on outdoor life and the opportunities offered by nature are expressed in the play--by Willy, by Ben, and by Biff? What is the vision of nature which Biff discovers on the ranch? Is it like Willy's old dream of her (nature) when he first came to his house in the country? Is it like his new dream? How does Biff's dream of nature on the ranch relate to/and contrast with Ben's vision of its purpose as he sees it in Alaska and Africa? Are Willy's women (his wife) part of his vision of nature? Are there two visions of nature in the play: one innocent and one soiled? Is the flute music in any way related to this?
6. What kind of universe is operating in the play? What are the values of world Willy Loman lives in? Are Willy's own values characteristic of this world? To what extent is the system responsible for what happens to Willy? How are Howard and Ben related to this consideration?
7. What is significant about the life and death of Willy Loman? Is the play a series of trivial miseries and despair that are neither important

nor significant, or does the play rise above the humdrum and mere pathos and achieve some broader meaning? Try to write "The Death of a Salesman" as a soap opera.

D. Composition and 'Creative' Topics:

1. What type of mood or tone does Death of a Salesman display? In a well organized essay describe the devices Miller employs to create this mood or tone. What effects is he able to achieve with it? Does it in any way comment upon the meaning of the play? Can you find a piece of music which seems to display this mood or tone?

2. Explain how Miller has made Willy Loman both a despicable character and a sympathetic character. What do we find distasteful about Willy? Why do we sympathize with him? To what extent is Willy defeated by the very values he believes in? How do we react to this? Organize your piece around the way Willy's character is developed in the play. Could you write a character sketch of the two 'Willies' as if they were your 'good' and 'bad' neighbors.

3. Support or object to the contention that Biff and Happy are living embodiments of the worst aspects of Willy Loman. Consider how they are like Willy, and how they differ from him. How are they like each other, and how do they differ? Do we sympathize with them as we do with Willy? Why or why not? What does the end of the play suggest about the fate of Happy? About the fate of Biff? Now try to design their 'tragedies' or 'comedies' by imagining that you are they and that what you fear in the future becomes their future.

4. Write a carefully organized essay analyzing the type of society and world the play presents. What are the different types of moral views and values represented in the play (Willy, Biff, Happy, Ben, Howard, Charley, and Linda)? What system of ethics dominates in Willy Loman's world? To what extent is this world and the system responsible for the fate of Willy Loman? Explain what the following terms have to do with the play: materialism, physical prowess, mechanized society, competition, "liked and well liked."

5. One critic has said that when we deal with little people and the meanness of life the best we can achieve is pathos. This, he claims, demostrates how we have come to see the soul of man as commonplace, and its emotions as mean. He concludes that the only thing serious modern drama is able to arrive at is self-pity. In the play Linda expresses a different opinion:

> He's not the finest character
> that ever lived. But he's a
> human being, and a terrible thing
> is happening to him. So attention
> must be paid. He's not to be allowed
> to fall into his grave like an old dog.
> Attention, attention must be
> finally paid to such a person.
> (p.56)

Is Linda right, or is the critic right? In other words, should attention be paid to Willy Loman—does Death of a Salesman justify itself? Does it rise above self-pity? Organize your thoughts carefully.

6. Tragedy has been defined as essentially "an expression, not of despair, but of triumph over despair and of confidence in the value of human

life." Under this definition is Death of a Salesman a tragedy? Why or why not? Support your opinions with examples from the play.

1. On Baile's Strand---William Butler Yeats
(Any edition of the play will do.)

Reading and Study Questions:
1. In the opening exchange between the Fool and the Blind Man, what is our attention focused on? What is the Fool concerned about? What is the Blind Man concerned about? How does this situation alter during the course of their conversation?
2. What opinion does the Fool give of Cuchulain? What opinion does the Blind Man give?
3. What devices does Yeats employ in the exchange between the Fool and the Blind Man to build dramatic suspense? How are we made aware of approaching catastrophe?
4. What does their conversation tell us of the oath Cuchulain will be made to swear? What is the purpose of the oath (as the Fool and the Blind Man see it)? Does the oath have any symbolic significance?
5. Why do Cuchulain and Conchubar speak in verse, while the Fool and the Blind Man speak in prose? Is this significant?
6. Does the conversation between Cuchulain and Conchubar in any way parallel the earlier conversation between the Fool and the Blind Man? If so, how? What is Cuchulain concerned with? What is Conchubar concerned with?
7. What significance does Conchubar attach to the oath? How does Cuchulain interpret it? Compare this to the opinions of the Fool and the Blind Man.
8. What relationship do Cuchulain and Conchubar bear to one another? Is this reflected in the relationship of the Fool and the Blind Man? If so, how?
9. Why does Cuchulain finally swear the oath? How is this related to his earlier discussion about sons with Conchubar?
10. How does Cuchulain wish to treat the Young Man when he first enters? What attitude does Conchubar take toward him? How does the Young Man prove his birth is noble?
11. Why is the following speech of Cuchulain ironic?

> If I had fought my father, he'd have killed me,
> As certainly as if I had a son
> And fought with him, I should be deadly to him;
> For the old fiery fountains far off
> And every day there is less heat o' the blood.

12. Why is it ironic that Conchubar employs the oath to make Cuchulain fight the young Man? Consider why Cuchulain took the oath. How does Conchubar make Cuchulain believe that the Young Man is an enemy?
13. What is the significance of the Old Woman saying: "Life drifts between a fool and a blind man/To the end, and nobody can know his end"?
14. What is the effect of the reappearance of the Fool and the Blind Man after Cuchulain has killed the Young Man? What is ironic about the Fool's words: "You have eaten it, you have eaten it! You have left me nothing but the bones"?
15. How does the relationship of the Fool and the Blind Man, as it is presented at this point in the play, serve as a comment on Cuchulain and Conchubar?

16. What is significant about the Fool's revealing the truth to Cuchulain? How do the attitudes of the Fool and the Blind Man differ at this point in the play?
17. Explain Cuchulain's last speech in the play. What is the significance of it? Why is it ironic?
18. Why does the Fool narrate the action that is offstage in the final scene? Does this serve as a comment on that action?
19. Why does Cuchulain rush against the sea? What symbolic value might this have?
20. What is the Fool concerned about at the end of the play? What is the Blind Man concerned about? How is this ironic? How have they changed positions?

Study and Essay Questions:
1. Structure: How are the low characters related to the high characters? What is the effect of interweaving scenes of the low characters with scenes of the high characters? Is this structure effective? Why, or why not? Would you change acting styles in changing from one type of scene to the other? Try it.
2. Explain how Yeats develops the imagery of the "hawk" and the "sparrow" throughout the play. What is the significance of this imagery? Could you paint his symbolic hawk and sparrow?
3. What is ironic about Cuchulain's fate? How does the structure of the play develop this irony?
4. What kind of universe does the play present? What opinions about man's place in the universe does the play present? What is the meaning of Cuchulain's final action?
5. What relationship between the leader and the group is presented in this play? Is it the central concern of the play?

2. The Sea Gull---Anton Chekhov
(Recommended edition: The Constance Garnett translation in the Modern Library series. Before reading the play you should read a plot summary of Shakespeare's Hamlet).

Reading and Study Questions:
1. In Act I what do we learn about Treplev's attitude toward his mother? What does his quotation from Hamlet (given in reply to lines Madame Arkadin quotes from Hamlet) indicate about his relations to his mother? How does the presentation of Treplev's play resemble Hamlet? Consider his reasons for giving the play.
2. Describe the various reactions the characters display toward Treplev's play. What do these reactions tell you about the characters? Notice particularly Madame Arkadin's reaction and that of Nina.
3. In Act I what do we learn about the characters from typical comments and actions on their parts? For example, Shamraev's rambling reminiscences, or Nina's reaction to the presence of Madame Arkadin? Take each of the characters and try to see what devices Chekhov has used to reveal certain traits in them.
4. What are the various relationships and conflicts suggested in Act I? Medvedenko to Masha? Masha to Treplev? Treplev to Nina? Treplev to Trigorin--to his mother, Nina to Madame Arkadin and to Trigorin, Trigorin and Madame Arkadin to each other, Sorin to Shamraev, Shamraev to Polina, and Polina to Dorn? Note the patterns of love and hate. How has Chekhov used these to establish an atmosphere of tension?

5. In Act II what do you learn about Nina from her remarks on Treplev's play and her desire to please Madame Arkadin?
6. What is the purpose of Sorin's remarks in Act II? Is his anxiety about not having lived in any way a comment on any of the other characters? What is ironic about the master-servant relationship?
7. What do Nina's remarks in Act II about Madame Arkadin's tears and about Trigorin's fishing tell you about her? How do they reflect Nina's naïveté?
8. How does the incident over the sea gull in Act II suggest a break in the earlier relationship between Nina and Treplev? Characterize both Nina and Treplev in this scene. What do you think the symbolic significance Treplev attaches to the sea gull might be?
9. What is the meaning of Treplev's referring to Trigorin as Hamlet? Is there a suggestion that Nina, who now dotes on Trigorin, is Ophelia (the girl Hamlet falls in love with, and who is destroyed by the conflict of forces in that play)? What then is the significance of Trigorin's remarks in Act II:

> A subject for a short story: a young girl, such
> as you, has lived all her life beside a lake; she
> loves the lake like a sea gull, and is as free
> and happy as a sea gull. But a man comes by chance,
> sees her, and having nothing better to do, destroys
> her like that sea gull here.

10. What are the various meanings of Nina's last remark in Act II: "It's a dream!"?
11. Why does Masha confess her love for Ireplev to Trigorin? What is the effect of her remark, "You may make use of it"?
12. What do you think Treplev's attempted suicide was motivated by? What is the effect of having Madame Arkadin state her opinion on his attempted suicide right after the audience is informed of it? Is she right?
13. Is Treplev's analysis of the character of Trigorin in Act III right? Does it serve as a comment on Treplev himself? Compare the attitudes Treplev holds on art to those Trigorin expressed to Nina in Act II.
14. Describe the effect of Madame Arkadin's speech to Trigorin in Act III. How does she change when she thinks she is in control again? Is she actually jealous of Nina? Does she really love Trigorin, or does she have some other reason for holding on to him?
15. At the opening of Act IV, what is the effect of Masha's refusal to go home? Does it in any way suggest what has been happening to Treplev? What is Masha's present relationship to Treplev? How is this ironic?
16. How is continuing hostility between Treplev and Trigorin conveyed in Act IV (despite their remarks about good feeling toward each other)?
17. What is the significance of Trigorin's winning the game of lotto in Act IV? What comment does Madame Arkadin make on his winning? What is the significance of her comment? What might be represented symbolically by the card game? Look at Cezanne's Card Game; does it 'say' the same thing?
18. What is the significance of the stuffed sea gull in this final act? Why can't Trigorin remember anything about it? What kind of man is he? What is the significance of the sea gull and the lake for the play as a whole? How would you represent the symbolic sea gull and lake through some other literary medium?

19. What does Nina mean when she says to Treplev: "You are an author, I am an actress. We too have been drawn into the whirlpool"? How are they like Madame Arkadin and Trigorin? *More importantly*--how do they differ from them?
20. What is the importance or significance of Treplev's last speech before he kills himself?

Study and Essay Questions:
1. What is the symbolic significance of the sea gull and the lake? What characters have anything to do with the sea gull or the lake, and what attitudes do they express about them? In Act IV, what is the significance of Nina's repeatedly saying she is the sea gull and then immediately denying it?
2. Describe the various attitudes that are presented in the play on art. Consider the reactions to Treplev's play; Treplev's attitude toward his writing, the attitude of Trigorin toward his career, that of Madame Arkadin toward her career, Nina's attitudes toward Treplev and then toward Madame Arkadin and Trigorin. Which characters have no connection with art? Is this significant?
3. Chekhov called his play a "comedy." Why do you think he did? Consider the tone or atmosphere of the play, the nature of the characters, and the way they are presented to us. Can the play be considered a "tragedy"? Why or why not?
4. Discuss in detail the various love relationships and conflict relationships that are presented in the play. What is the significance of these? Is there any central focus in the play? Is there any character more important or more fully developed than the others? Consider each character and determine to what degree and by what means he is developed in the course of the play.
5. How does the structure, movement, and action of *The Sea Gull* differ from most plays? What things make it seem more like a novel than a play? Do you think it is successful as a play?
6. What is the significance of the references to *Hamlet* throughout the play? Are there any parallels between the situation of Treplev and that of *Hamlet*? Explain how these referances to *Hamlet* serve as comments on various characters in the play--sometimes serious, sometimes ironic?

3. *The Emperor Jones*---Eugene O'Neill
(Any edition of the play will do).

Reading and Study Questions:
1. Describe the stage setting for Scene I. What colors and props are employed in this set? What effect do they create? How might this setting represent "civilization" in the play? Could you do a plan for the props in poster paint?
2. What is the situation when the play opens? Why is the palace practically deserted? What does the exchange between Smithers and the old native woman lead you to expect? Why has Smithers come to see Jones?
3. Characterize Jones as he first appears in the play. What does his attire tell you about him? How does his treatment of Smithers reflect on his character? What attitudes does he voice in his conversation with Smithers and what do they tell you about him?
4. What information is given about Jones' past in the dialogue between Jones and Smithers? How is this significant?
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5. How long has Jones been on the island? What is his attitude toward the position he holds there? What is his attitude toward the natives? How has he maintained his control over the natives? Is he like Duvalier of Haiti or Trujillo of the Dominican Republic?
6. Why is Jones going to leave the island? What preparations has he made for his departure? What reasons does he give for his confidence in the success of his departure? Is he as confident as he would like Smithers to believe?
7. What kind of a person is Smithers? What is his attitude toward Jones? How does this reflect his real reason for coming to see Jones?
8. Describe the stage setting for Scene II. How does it contrast with the stage setting for the first scene? What might be the significance of this contrast?
9. Describe how Jones' mood and confidence changes with the change of stage settings. How is this change significant?
10. Why does Jones fail to find the food he has hidden? What is his reaction to his failure? What dramatic devices does O'Neill use to show Jones' feelings?
11. What is represented by the Little Formless Fears? How does Jones' react to them? How does his firing a shot reflect on his present state of mind?
12. What has been the dramatic effect of the tom-tom throughout this scene? How does it reflect Jones' mood?
13. What is the effect of Jones' meeting with Jeff? Why does he now fire a second shot? What is really happening to Jones? What is the dramatic effect of having the beat of the tom-tom become louder and more rapid at this point? Could you do the whole play as a jazz happening?
14. How much time has elasped between Scene III and Scene IV? What has happened to Jones' attire during this time? What impression does he create with his entrance in Scene IV?
15. What is the dramatic effect of the actions of the gang of Negroes in Scene IV? What is Jones' first reaction to these people? What does it tell you about him? Why does he then fire another shot? How can this whole scene be explained?
16. Explain how Scene V and Scene VI show Jones moving both physically and mentally back to more and more primitive states? Why does O'Neill use the auction block and then the native campfire to dramatize this?
17. What is the dramatic effect of Jones' monologue (or his talking to himself) throughout the scenes in the Great Forest? What does he emphasize to himself? How does this change as the play progresses? How does his monologue reflect his state of mind?
18. Why does Jones finally fire the silver bullet? Describe him as he appears to us just before his death. How does this scene reflect his state of mind?
19. What is the significance of the stage setting in the final scene of the play? What is the irony concerning "silver bullets" in this scene? What does Smithers contribute to this scene? Is it significant that the beat of the tom-tom ceases?
20. What is the contrast between Smithers and Lem in the final scene? Compare this to the contrast between the two stage settings for the play. How are these contrasts related, and what is their significance? What is the attitude of Lem toward Jones' death? What is Smithers' attitude? Which is right in your opinion?

Study and Essay Questions:

1. Describe in detail the things O'Neill uses throughout the play to establish a mood of terror. How is this mood developed in terms of dramatic techniques? What symbolic significance might be attached to these things—for example, the tom-tom? Try to restate the play as a jazz happening.
2. In which of the scenes does Jones identify himself with the supernatural? What is the effect of this in the individual scene? How is it ironic in the terms provided by the play as a whole?
3. What contrast is presented to us between Jones and the natives at the beginning of the play? How does this alter during the course of the play? What is the significance of the contrast and then of the alteration? Consider how the following things change during the course of the play and determine the significance of these changes: Jones' physical appearance, his attitude toward religion and superstition, his attitude toward the natives, and his attitude toward himself.
4. How is the theme of civilization and primitivism developed throughout the play? Describe the devices O'Neill uses to present this theme. How does Jones become a demonstration of it both physically and spiritually? What is the meaning of this theme in the play—what is the meaning of the change Jones undergoes?
5. Try to create a visual, musical or dramatic sequence called "Descent into Barbarism" which portrays the forces wooing men toward barbarism as these are seen in _Oedipus_, _Othello_, and _Jones_.

VII. Final Composition and 'Creative' Topics:

1. Answer this question for each of the following plays: _Oedipus The King_, _Oedipus_, _Doctor Faustus_, _Riders to the Sea_, and _Death of a Salesman_. What is the play's vision of the following matters:
   a. the relationship between the leader and the group.
   b. the relationship between the hero and the natural world—what are the sufferings and joys which come from this relationship?
   c. the relationship between the hero and divinity—the conception of sin, guilt, redemption or reconciliation which dominates the play.
   d. how does the play compare in all the above matters to the other plays you have read in this unit?
2. Choose some medium— short story, poem, sketch, essay, painting—to compare Sophocles' Oedipus and Willy Loman. In making your 'creation' take into account the following things: the situation the hero faces, his reaction to it, his virtues and the shortcomings, the universe in which he operates and how he views it, and the meaning of his fall.
3. Explain very carefully the difference between the universe that is presented in _Doctor Faustus_ and that which is presented in _Death of a Salesman_. How does the nature of the universe affect the meaning of tragedy? What does the way the hero regards the universe have to do with the way he acts and thinks? Explain how both Faustus and Willy have misinterpreted the universe they live in. What does this have to do with their catastrophes? Do they both come to a proper understanding of the universe they live in? Explain how they differ in this respect. Also consider how this difference leads the audience to view each of the heroes at the end of the two plays.
4. Compare the picture of nature that is presented in Sophocles' _Oedipus_

The King to that presented in Riders to the Sea. Discuss particularly the attitudes toward the plague on the one hand and the attitudes toward the sea on the other. What vision of the connection between divinity and natural phenomena does each play present? How does this vision contribute to the meaning of the play? Although the characters in Riders to the Sea appeal to God throughout the play, how is the universe presented in that play more closely related to the universe in Death of a Salesman than the universe of Oedipus The King?

5. Using all the plays you have read in this unit, explain what you find important in tragedy. Consider each of the following plays, and decide whether or not it is a significant tragedy with a 'meaningful' hero: Oedipus The King, Doctor Faustus, and Riders to the Sea. Use examples from the plays and explain your answer in detail.

A CURRICULUM FOR ENGLISH

Student Packet

THE RHETORIC OF SHORT UNITS OF THE COMPOSITION

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Grade 10

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THE RHETORIC OF THE SENTENCE
Grade 10

CORE TEXTS: None. All essential materials are reproduced in the packet.

SUPPLEMENTARY TEXTS: None

OUTLINE

OVERVIEW

A NEW APPROACH TO RHETORIC

- I. The Principle of Addition
- II. Levels of Structure

SAMPLE SENTENCES

- I. Narrative Details
- II. Comparisons
- III. Multilevel Sentences
- IV. Sentences that Combine Description and Narration
- V. Embedded Modifiers
- VI. Free Noun Clusters
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EXERCISES

- I. Modifiers
- II. Two-Level Sentences
- III. Modifiers in Context
- IV. Multi-Level Sentences
- V. Free Noun Clusters
- VI. Non-Visual Imagery

OVERVIEW

You will examine in more detail in this unit the rhetoric of the sentence. This unit thus builds on the eighth-grade unit on syntax and the ninth-grade unit on the rhetoric of the sentence. But it concerns primarily only narrative sentences (that is, roughly, sentences presenting action) and descriptive sentences (again roughly, sentences presenting qualities), not expository (explaining) sentences or argumentative sentences. (The principles applied here to narrative and descriptive sentences, as you will come to see for yourself, do however, apply to expository and argumentative sentences, too.) The unit presents a radically new approach to the rhetoric of narrative and descriptive sentences, an approach which is based on a close examination of how professional writers like William Faulkner and Ernest Hemingway write their narrative and descriptive sentences. The approach was developed by Professor Francis Christensen of the University of California and he has himself developed the materials you will work with in this unit.

After a brief explanation of the major principles of this approach ("A New Approach to Rhetoric") your packet contains some of the many many sentences he examined before presuming to tell us what sentences are like--the section of your packet entitled "Sample Sentences." The others, at the direction of your teacher, you can analyze for yourself, using Professor Christensen's principles of analysis And following the Sample Sentences you'll find exercises composed by Professor Christensen, exercises in which you not only analyze sentences, but also develop facility in composing them.

A NEW APPROACH TO RHETORIC

I. In modern writing, the main clause of a sentence typically serves as a base for additions that carry most of the weight of the sentence--"the meaning is in the modifiers." You are familiar with the principle of addition from your work on syntax in the eighth grade and your work on the rhetoric of the sentences in the ninth grade. The purpose of this section is to illustrate what sentences gain from additions. Here is a passage from which all the additions have been removed:

> The sky was changing now: it was coming on to storm, or I didn't know signs. Before it had been mostly sunlight. Now it was mostly shadow. And the wind was down to earth and continual. The smoke from houses where supper had been started was lining out to the east and flawing down. It was a wind like comes before snow. Out at the end of the street, the look of the mountains had changed too. Before they had been big and shining. Now they were dark and crouched down, and it was the clouds that did matter. And they weren't spring clouds, or the kind that mean a rain, but thick, shapeless and white.

If you think this is pretty flat, you are a sound critic. Let's see how it sounds when the one-word modifiers are put back in:

> The sky was *really* changing now, *fast:* it was coming on to storm, or I didn't know signs. Before it had been mostly sunlight. Now it was mostly shadow. And the wind was down to earth and continual. The smoke from houses where supper had been started was lining *straight* out to the east and flawing down,

> not up. It was a heavy wind like comes before snow. Out at the end of the street, the look of the mountains had changed too. Before they had been big and shining. Now they were dark and crouched down, and it was the clouds that did matter. And they weren't firm, spring clouds, or the deep, blue-black kind that mean a quick, hard rain, but thick, shapeless and gray-white.

These twelve words make no great difference, but compare the two versions above with the one below, in which the modifiers that consist of more than one word, i.e., various sorts of phrases and clauses, have been replaced:

The difference between the first version, which is a bare style with a thin texture, and the third, which is a rich, mature style with a dense texture, lies primarily in the addition of phrasal and clausal modifiers. In this unit you will learn how to make such additions to your writing.

II. Levels of Structure

The first step in learning to write prose of a dense texture is learning to analyze that kind of prose. Professor Christensen has worked out a simple way to do it based on the idea of levels in sentences. This idea combines two principles: direction of movement and levels of generalization. "Direction of movement" means that a passage progresses in time, one thing following another. In simple narratives, each main clause usually blocks out a period of time right after the period of time covered in the previous main clause and just before the period of time, covered in the next main clause. The units of time are not necessarily equal, and they may not be entirely separated from one another. Yet the main clauses block out units of time that add up to a sequence and that sequence carries the reader through the subject.

If the main clause has additions, they do not advance to a new unit of time; they go back over the unit of time covered by the main clause and explore it more closely. They are more specific or more concrete than the main clause to which they are added. The added level downshifts and backtracks. To analyze sentences of this kind, Professor Christensen has worked out a scheme of indenting the lower levels and numbering them. For example,

1 He carried himself stiffly,
2 almost as if he had a spinal injury.--Mary McCarthy

This sentence is a two-level one with only one phrasal modifier, a relatively simple structure. As you go through the sample sentences in this packet you will see sentences with more than two levels and with more than one modifier per level. Yet by applying the principles of addition, direction of movement, and levels of generality under the direction of your teacher you can analyze them as readily as this relatively simple example.

SAMPLE SENTENCES

I. Narrative Details
A. In Prepositional Phrases (PP)
1. He put his finger in the range of [the caterpillar's] persistent wavings and watched it crawl in looping haste down his fingernail. --Stella Benson
2. The flame of the torch streamed now and then with a fluttering noise like a flag, and for a time that was the only sound.--Joseph Conrad
3. 1 He was snoring softly,
2 with a little bubbling at the lips on every outbreath.--W.V.T. Clark

B. Verb Clusters (VC) and Absolutes (AB)
4. 1 Judy went in a whirl of cartwheels across the porch,
2 stirring a drift of leaves at the far end.^{VC}--AN
5. 1 Varner looked at him sharply,
2 the reddish eyebrows beetling a little above the hard little eyes.^{AB}--Faulkner
6. 1 The ball of smoke hung in the air like a shrapnel burst, and as
1 as I watched, another rocket came up to it
2 trickling smoke in the bright sunlight.^{VC}--Hemingway
7. The hamburgers came, the plates clattering down on the counter, and the cups of coffee, the coffee sloshing into the saucers.--R. P. Warren
8. Al was out already, unscrewing the steaming radiator cap with the tips of his fingers, jerking his hand away to escape the spurt when the cap should come loose.--Steinbeck
9. Now both the Warden and the deputy looked at the emissary, the deputy's mouth open a little, the cigar poised in his hand to have its tip bitten off. . . .--Faulkner
10. It was hard to keep my eyes open, staring at the road, watching the black blades sweep rhythmically across the windshield, seeing the white flakes rushing toward me and then, inches away, soundlessly flattening against the glass.--MJE

11. There were black Saturdays now and then, when Maria and Miranda sat ready, hats in hand, curly hair plastered down and slicked behind their ears, their stiffly-pleated navy-blue skirts spread out around them, waiting with their hearts going down slowly into their high-topped laced-up black boots.--K. A. Porter

NOTE: [The narrative detail is not restricted to visual imagery. It may draw upon impressions of any of the senses.]

12. Trucks as long as freighters went roaring by, delivering a wind like the blow of a fist.--Steinbeck

13. Others were having trouble too, and we pulled to the job again, and held it, all the hoofs trampling squilch-squelch, squilch-squelch, and little clods popping gently out to the side and rolling toward water.--W. V. T. Clark

14. Sometimes I lay, the sharp bones of my hips meeting only the hardness of the sand, the sun puckering my skin.--Nadine Gordimer

15. She drank slowly at first, savoring each sip, feeling the coldness on her lips and teeth, tasting the sweetness that turned to sourness as the liquid rolled back on her tongue. . . .--EG

II. Comparisons

A. Not set Off

16. Drizzle hung in the air like dots of a newspaper photograph. --Sidney Alexander

17. The storm had rolled away to faintness like a wagon crossing a bridge.--Eudora Welty

18. In a corner Ed Hames was beaming and giggling to himself softly like a kettle about to come to a boil.--Dos Passos

19. When she walked she carried herself like a ballet dancer, not slumped down on her hips but held up in the small of her back. --F. Scott Fitzgerald

20. I heard the meadow cricket shiffling his harsh, folded wings with the stiff sound of a fan flung open.--D. C. Peattie

21. Every now and then his mouth opened to let out a plump cloud of smoke with the faint plop of a stopper pulled out of a bottle. --Mary King O'Donnell

22. The evening became then as still as a room with no one in it.--Joyce Cary

23. The eyes blinked slowly the way a frog blinks.--Steinbeck

24. His eyes became fixed and thoughtful as if he were reading in a poor light.--K. A. Porter

25. He didn't swing his arms when he walked, but let them hang down as if he had a pail of water in each hand.--W. V. T. Clark

B. Set Off

NOTE: [In this set, the comparison is set off; it is a sentence modifier The punctuation changes the intonation and thus emphasizes the comparison. The grammatical constructions used are the same, but are punctuated so as to constitute a second level.]

26. 1. I seemed to see all their smiles switched off,
    2 like footlights.--Dorothy Thompson

27. 1 Farnley was climbing onto his horse
    1 He moved slowly and deliberately,
      2 like a man with his mind made up.--W. V. T. Clark

28. 1 An occasional involuntary sob shook her—
    2 like pre-ignition in an overheated engine which has already been switched off.—Lawrence Durrell
29. There was a softening of the tension in the air, a little, I thought like candlelight replacing the glare of torches.—James Thurber
30. His walk was belly-heavy, as if he had to remind himself not to step on his own feet.—Saul Bellow
31. He stood brushing his hand over his smooth gray hair, as if he were trying to clear away a fog about his head.—Cather.
32. He carried himself stiffly, almost as if he had a spinal injury. —Mary McCarthy
33. The boy went around twice, as though the applause had gone to his head and made him a little silly . . . .—Wright Morris

C. Included in the Second Level

34. 1 . . . but the music went on, now a sad love ballad,
    2 dropping guitar notes on the air like silver dimes.—Wm. Styron
35. 1 He and Nicole looked at each other directly,
    2 their eyes like blazing windows across a court of the same house. —F. Scott Fitzgerald
36. She greeted him at the front door, her face as composed as if she were meeting the groceryman.—Wm. Styron
37. Arthur peered at her too, squinting as if he were trying to see something a long way off, or through a blinking light.—W. V. T. Clark
38. She walked slowly, picking her way as though she were afraid she would fall.—Steinbeck

III. Multi-Level Sentences

A. Three-Level Sentences

1. 1 She sat surrounded by packages,
    2 an orchid corsage pinned to her dress above her left shoulder,^{AB}
    3 the petals fluttering with her movements.^{AB}—FW
2. 1 The assistant manager fussed over him,
    2 wiping a cut on his leg with alcohol and iodine,^{VC}
    3 the little stings making him realize suddenly how fresh and whole and solid his body felt.^{AB}—Irwin Shaw
3. Evans laid the yoke on one of his oxen and pinned the bow and spoke to to the teammate, holding the yoke up while the second animal stepped into place, its ankles creaking.—J. B. Guthrie
4. In a few minutes he came back, still wiping his face, as if there were cobwebs on it . . . .—Robert Nathan
5. He could see the stallion rolling away before him down the slope, its long and heavy tail and mane streaming, their flow giving shape to the invisible wind.—W. V. T. Clark

NOTE: [The next two sentences make us of rather unusual constructions. The so that clause is an adverbial clause of result (SC); it suggests a fourth method of description, by effect, but if there is a fourth method, it is rare and it tends to become expository. In the other sentence, weightless is an adjective and the as if clause modifier it; thus the construction is an adjective cluster (AC). Perhaps it should be called descriptive rather than narrative. The weightless one is a bullfighter.]

6. 1 He was young and fresh, but
1 he walked with his head thrust forward, SC
2 so that his shoulders seemed raised and rounded SC
3 as if he had a slight curvature of the spine. --D. H. Lawrence

NOTE: [All of the above are the simplest sort of multilevel sentences, with only three levels, the minimum number, and with only one element at the second and third levels. In the sentences below, there are two elements at either the second or third level.]

7. 1 The boys ate warily,
2 trying not to be seen or heard,
3 the cornbread sticking,
3 the buttermilk gurgling, as it went down their gullets.--K. A. Porter

8. 1 She draws a cigarette from the turquoise pack of Newports and hangs it between her orange lips and frowns at the sulphur tip as she strikes a match.
2 with curious feminine clumsiness,
3 away from her,
3 holding the paper match sideways and thus bending it.--John Updike

9. Mrs. Koch knitted without looking, a fine sweat cooling her brow, her eyes absently retaining a look of gentle attention, as if she had forgotten that she was not listening to someone.--Nadine Gordimer

10. How grateful they had both been for the coffee, she looking up at him, tremulous, her lips pecking at the cup [,] he blessing the coffee as it went down her!--Hortense Calisher

11. Even the dogs are conscious of their breeding: the big black poodles sit bolt upright in the seat next to the chauffeur, like witty French countesses off to the races, their tufted chins tilted above their rhinestone collars, their eyes beady, their topknots fresh from the drier.--Marya Mannes

12. Then I saw a dark muzzle and the shadow of horns, and then, with a clattering on the wood in the hollow box, the bull charged and came out into the corral, skidding with his forefeet in the straw as he stopped, his head up, the great hump of muscle of his neck swollen tight, his body muscles quivering as he looked up at the crowd on the stone walls.--Hemingway

B. Four-Level Sentences

13. 1 The tug came back downstream,
2 the water shearing in the long rolling cylinders,
3 rocking the float at last with the echo of passage,
4 the float lurching onto the rolling cylinder with a plopping sound and a long jarring noise . . . .--Faulkner

14. With lightning speed the club moved away in an arc, stopped, and started back down, the golfer in fluid motion, his arms and legs braced for the moment of impact and his wrists cocked, ready at the proper moment in time and space to whip the club forward to add to the momentum already created by his rotating body.--MW

IV. Sentences that Combine Description and Narration

1. 2 Without thought,

3 his arms and legs working beautifully together,

1 he headed right for the safety man,
stiff-armed him,

2 feeling blood spurt instantaneously from the man's nose. . .,

2 seeing his face go awry,

3 head turned,

3 mouth pulled to one side.--Irwin Shaw

2. 2 Immobile,

1 she was half hunched at the back of the cage,

2 her legs tucked under her somewhere

2 her weight on her stomach, and

2 her chin resting on her folded, hairy arms--

2 an absurd pile of rubbery spheres,

3 round head and soft-ball size muzzle and full breasts,

4 all balanced somehow on the great medicine-ball belly.--from

The New Yorker, perhaps by S. B. White

V. Embedded Modifiers

A. With Embedded Added Description

1. There were villas with iron fences and big overgrown gardens and ditches with water flowing and green vegetable gardens with dust on the leaves.--Hemingway
2. It was a slaty, windy day with specks of snow sliding through the trees.--Saul Bellow
3. Dawn came sharp and chill with red clouds on a faint green sky and drops of water on every leaf and blade.--Katherine Mansfield
4. He dried Milly's tears and blew Fainy's nose in a big new pocket-handkerchief that still had the tag on the corner.--Dos Passos
5. He was a tiny little wisp of a man with the sort of eyes one finds sewn on to rag dolls.--Lawrence Durrell
6. Reverend Dobson was a delicate young man with great dark eyes and small white shapely hands that flickered like protesting doves when he preached.--John Updike
7. I observed the pallid face, the high bulging forehead under the metallic white hair, the pale blue eyes that did not focus on anything, the thin, sensual mouth, the small determined chin and the lobeless ears. . . .--Allen Tate

B. With Set-Off Added Description

Qualities:

8. 1 [Her gray eyes] picked out the swaying palms,

2 precise and formal against a turquoise sky.--M. K. Rawlings

9. 1 Her hair was brushed back from her face,
   2 very black and bright like the hair on a china doll.--Dorothy Baker
10. Don Antonio was a large man, heavy, full at the belt, a trifle bald, and very slow of speech.--Willa Cather
11. He came down into the air with great relief, suddenly smelling the night, clean but still warm, faint with the sweetness of corn straw and more thickly faint with the odor of water and water-washed stone after the heat of day.--H. E. Bates

Details:

12. 1 The green hydrant,
   2 with a little green-painted chain attached to the brass screwcap.
   --Conrad Aiken
13. He was a short, stringy, blond man, with a freckled face with no beard or mustache but always a short reddish stubble.--W. V. T. Clark
14. . . . when dinner was ended the big plum pudding would be carried in, studded with peeled almonds and sprigs of holly, with bluish fire running around it and a green flag flying from the top.--James Joyce
15. Our load. . .was drawn by great shaggy-footed cart-horses [,] their harness bright with brass ornaments, their manes and tails plaited with colored ribbons. . . .--Herbert Read

Comparisons:

16. 1 The sky was black and sagging,
   2 like an old tarpaulin.--Jan Struther
17. Her hair began to fall longer and straighter on her shoulders, like crepe paper that has been stretched.--JM
18. The lines around his mouth and at the corners of his eyes and across his forehead were deep and exact, as if they were cut in dark wood with a knife.--W. V. T. Clark

VI. Free Noun Clusters

1. 1 There was his friend Lionel Griffin,
   2 a pudgy simp whose blond hair puffed out above his ears in two waxed wings.--John Updike
2. 1 He was three or four years older than Eugene,
   2 an awkward, heavy, muscular boy,
   3 smelling always of his father's paints and oils,
   3 coarse-featured,
   3 meaty,
   3 sloping jaw and
   a thick catarrhal look about his nose and mouth.--Thomas Wolfe
3. He was forty, a short, thickset man with a wealth of stiff, black hair, combed straight back without a parting, like a Slav bicyclist.--John Updike
4. It was scarcely a field, merely a shirt-tail corn-patch, half taken by late weeds, the scraggly stalks now silvered by moonlight.--R. P. Warren
5. Twigs of bushes leaned over the walls: the little hard green winterbuds of lilacs, on grey stems, sheathed and aft.--Conrad Aiken
6. August got the license of the county clerk, a little crippled man with one shoulder higher than the other.--Ruth Suckow
7. It had been raining for a long time, a cold rain falling out of iron-colored clouds.--James Thurber

8. It was already snowing, a first, soft downward feathering.--Jessamyn West
9. I had found before a bank of crocuses, pale, fragile, lilac-coloured flowers with dark veins, pricking up keenly like myriad little lilac-coloured flames among the grass, under the olive trees.--D. H. Lawrence
10. A few hours later we caught two small dolphins, startlingly beautiful fish of pure gold, pulsing and fading and changing colors.--Steinbeck
11. He shook the sand through the screen, and left the sand-crabs wriggling and scuttling on the wire, heavy little creatures, shaped like scarabs, with gray-mottled shells and orange underparts.--Steinbeck
12. "Wait," the sheriff said and turned in the front seat, a tremendous man, neckless in an unbuttoned waistcoat and collarless starched shirt.--Faulkner
13. I stepped out into the night, a deep, silent blackness, the only sounds the rustling of leaves in the wind, and from somehwere nearby the gurgle and rush of a small stream.--MJE
14. On the sidewalk. . . a sandwich-board man pauses nobly, one hand resting lightly on a trash basket--a fine, friendly Hibernian, wearing a crumpled hat, a mismatched baggy tan suit, and a flashing scarlet nose. --Eli Waldron

NOTE: Not all description rides piggyback on narrative sentences. Sometimes the narrative is interrupted for a look around, just as on an automobile drive we stop to take in a view. Then we get a base clause like these:

a. Now, in the late afternoon, there were people everywhere--all the magic of Camusfearna was fixed in that morning:
b. He was surrounded by wide slanting shelves of fruit and vegetables, smelling of the earth and morning--
c. He had looked upon the scene time out of mind, but now, suddenly, he seemed to see it with eyes new washed:
d. They were silent a few minutes, while Aunt Eva rummaged through her handbag, bringing up odds and ends:

What follows such base clauses is a parallel series of noun clusters, enumerating the "people" or the "odds and ends," with as much added description as is required to suggest the "magic" or the "smell of earth and morning."

15. 1 He was surrounded by wide slanting shelves of fruit and vegetables, smelling of the earth and morning--
    2 great crinkled lettuces,
    2 fat radishes still clotted damply with black loam,
    2 quill-stemmed young onions newly wrenched from gardens,
    2 late celery,
    2 spring potatoes, and
    2 the thin rinded citrous fruits of Florida.--Thomas Wolfe
16. Aunt Mary called us to the table, and before our eyes lay a dinner one dreams about: a shimmery red aspic, with sturdy green leaves of Romaine as its foundation; golden brown muffins like California hills at sundown; and, best of all, a ham, pink and steaming, with thick, yellow slices of pineapple all over its vast surface.--DH
17. He settled in the chair, balancing his late morning coffee, and stared at the burned remnants in the ash tray: half-smoked cigarettes, brown-tipped white cylinders, lying bent and crushed amid the grey ash dust; a pile of brown tobacco shreds under the innards of a cotton filter, brown with

nicotine; and, balanced precariously on the lip of the ash tray, a burned out butt, with faint pink grease-stain on the rice-paper wrapper.--SL

18. I stood outside the bakery window and hungrily eyed the contents: neat pyramids of crumbly light-brown cookies; small round layer cakes plastered with pink frosting, smooth on the sides, ruffled into rows of prim wavelets on the tops; a tumbled pile of shiny-crusted loaves of French bread, and poppy-seed-covered hard rolls of all shapes and sizes; pies with thick meringue browned to a "sun-tan" color; thick cream pies topped with fancy-shaped ropes of whipped cream; dun-colored pumpkin pies, wholesome and unaffected; a paper-lined tray of fat eclairs thickly smeared with dark, shiny chocolate; cup cakes in fluted paper baking cups--some iced with white fondant, some with chocolate, and some left unadorned, hinting of raisins and nuts.--RCP
19. Stirring in her purse, she sighed voicelessly, spilled the contents on the bed and surveyed the collection: a crumpled, lace-edged handkerchief with a crooked, yellow "M" embroidered in one corner; three sharpened pencils crossed like pick-up sticks on the tufted bedspread; a green leather glasses case with a square of adhesive tape, her name and address inked on it; two rusty bullets of lipstick; tangerine-streaked tissues; a beige wallet pockmarked with splotches of red ink; a creased color photo of a dinghy, heeling over, sail taut; and, streaming over the edge of the bed, a long chiffon scarf, splattered with pink carnations, wilted with wrinkles.--MR

VI. Nonvisual Imagery

A. Comparison

1. The voices outside rose in a flurry of noise, like a flock of frightened birds.--A. M. Lindbergh
2. But down here the noises were merely weird--the eccentric whirr of the strafing P-39s, sounding as if some big cog in each engine were unlubricated; the soft, fluttery sound of shells in flight, like the noise a man would make if he were to blow through a keyhole.--John Hersey
3. The windows were all closed, the two air-conditioners had been turned to "Shut," and the first breath one took was rather like inhaling deeply in someone's ancient raccoon-coat pocket.--J. D. Salinger
4. The thick dust was like plush underneath her feet.--Mary Deasy
5. The wind was blowing hard, and the rain slapped like a wet cloth on her face . . . .--Kay Boyle

B. Effect

6. The popcorn Elspeth was stringing squeaked a little now and then, and the lonely sound travelled up Elspeth's arm to her ear--which shuddered to hear it.--Jessamyn West
7. The stuffy smell, a mingling of turpentine, varnish, bacon, coffee, and kerosene oil, was so different from the crystal breath of the falling snow that it rushed over her like warm ashes, smothering, enveloping. --Ellen Glasgow
8. He did not like Old Janet's smell. It made him a little quivery in the stomach; it was just like chicken feathers.--K. A. Porter

C. Narrative Details

9. After that we rode on in silence, the traces creaking, the hoofs of the horses clumping steadily in the soft sand, the grasshoppers shrilling from the fields and cicadas from the trees overhead.--E. W. Teale
10. At my back the turntable whirred, the needle making a dull scrape among the last grooves.--Saul Bellow
11. The engine started with a blast, the sound of it reassuringly the same in a strange world of sight.--A. M. Lindbergh
12. An owl went by, extinguishing sound, absorbing the trill of cricket and locust in its soft feathers.--Jessamyn West
13. He sat down beside her, the clean whiff of antiseptic soap filling the car as he banged shut the door.--Helen Hull
14. She rolled away from him, her sleep-warm fragrance filling all the darkness.--Richard Sullivan
15. I lay down again. The rock had the comfort of spareness, resisting the spine firmly, like lying on the floor.--Nadine Gordimer
16. He didn't want to be . . . snatched out of the nest, find himself sitting in his unbleached muslin nightgown, the cold September air touching him like little pieces of iron.--Jessamyn West
17. Bumping across the car tracks, easing the car over a rutted intersectio feeling the built-up springs sink heavily, clear down, on a slow bump, he swung left to avoid the main streets.--W. Stegner
18. . . . Alma coughed, a quick, shrill, peppery cough that at once earned her the right to answer.--Mary McCarthy
19. The dog began to howl, the high, steady howl of deadly hurt.--A. B. Guthrie
20. Bernice was giggling when she came back, a soft high giggle.--McCullers
21. It smelled of dust and disuse--a close, dank smell.--Faulkner
22. He grinned at her, a cracked, stiff too-tightened-facial tendoned grin.--Hemingway
23. The forward guywire of our mast began to sing under the wind, a deep and yet penetrating tone like the lowest string of an incredible bull-fiddle.--Steinbeck
24. In the quiet kitchen, above the soft note of the water, the ticking of porcelain clock grew louder. A queer, hard tone, the beat of metal under porcelain, like a premonitory whir which might someday shiver the china into fragments.--Helen Hull

NOTE: [The next two examples illustrate the free adjective cluster.]

25. The smell of gun smoke hung on the air, sharp and cleanly like the smell of a disinfectant.--R. P. Warren
26. And then Paula's voice, soft and intense as if she prayed, blew out to her from the music room.--Jane Culver
27. I sat at the corner this afternoon and tried to count the different noises streetcars make: the whir of the wheels and the sibilant swish of the trolley as the car approaches; the high, piercing squeak of the brake shoes and the sighs of escaping compressed air released in spurts as the stop is made; the brisk admonition of the conductor to step up on "Both sides, please!"; the buzz of the traffic signal followed by the clear, brassy clangs of the motorman's bell and the conductor's immediate "all-clear" answer--two quick tugs on a muffled, leaden-

sounding little bell somewhere in the front of the car; the inaudible start; the swife-rising rumble of the wheels, rattling across the intersecting tracks with a hollow, jarring sound; the protesting squeal of the wheel flanges against the curved rails; the trolley wheel traversing with a sucking snap the break caused by the Vermont Street wire; the rising hum of the motors, the metallic echo of the wheels, the renewing song of the taut trolley wire as the car gains speed.--RCP

28. Drinking his morning coffee, he listened to the early noises: the clink of milk bottles on the doorstep and the milkman's heels scraping on the asphalt parking lot; a motor-bike sput-putting in the driveway; the whir and whiz of a telephone dial in the next apartment; the paper plopping underneath the window and the reverberating snore of a sand-blaster already at work.--MR

EXERCISES

1. Modifiers

Before transoceanic flights became commonplace, Charles A. Lindbergh explored possible routes in a Lockheed Sirius fitted with pontoons. For his longest flight, an 18-hour passage from Africa to South America, it took five tries to get the heavily loaded plane off the water. Mrs. Lindbergh, in *Listen! the Wind*, describes how each time they had to taxi, turn, and make their run. Twice, after failing, they turned a second time, taxied back, turned once more, and made a second run. Except for the first and last, these are the sentences in which Mrs. Lindbergh described the many turns.

Except in 8 and 14, the verb is the simple turn; some of the verbs have an adverb added--*slowly*, *heavily*, *clumsily*, *unerringly*. But what gives you the real feel of the experience, as if you were there in the cockpit, is added elements of the kind bracketed in sentence 1. Search out all the elements like these in the other sentences and enclose them in brackets. Make the two sentences of 3 over into one sentence on the pattern of those where you have placed brackets.

Sentence 15 is from a story, by another writer, but it has the same pattern as the most interesting of Mrs. Lindbergh's sentences.

The purpose of this exercise is to show that what we are concerned with in writing is *the way things are*--how they look, how they behave. We are concerned with experience; words and sentences are the means of communicating them, not the end.

1. It took so long, this lumbering ride, [the engine grinding ahead steadily], [the plane rocking clumsily.]
2. We turned down-wind, the plane wallowing in the tide rip.
3. He was turning. The wings teetered again.
4. The plane started to turn, slowly and heavily.
5. We trailed down the long stretch of water and turned again.
6. We turned slowly, the lights of the shore swinging behind us as we faced the dark bay.
7. Soon we turned, the lights on the wing-tips dipping as we crossed the waves.

8. We were at the end of the stretch, starting to turn. The plane lurched--ease back the throttle--give her head--yes, she was swinging--slowly, clumsily, but unerringly into the wind.
9. He was turning now. He was going to try again.
10. He was turning the plane, slowly and heavily wallowing in the waves.
11. He was turning now.
12. He turned the plane again, slowly, heavily.
13. We turned toward the narrow strip of lights and taxied slowly back.
14. We tried out the engine; we throttled down; we swung into the wind.--Anne Morrow Lindbergh, Listen!the Wind
15. They were turning, the light at the wing tip swinging in a graceful line across the black limits of the airport. . . .--John Ferrone

EXERCISE B

This exercise has the same purpose as Exercise A. Insert brackets as in Exercise A. The first sentence is a sort of introduction. The stone basin is that of the Indian well where the animals came to drink.

1. Sooner or later all minor, breathing rebels came to its stone basin under the spring in the cliff. . . .
2. A road runner. . .drank at the overflow, sipping and stretching his neck, lifting his feet one at a time, ready to go into immediate action.
3. A red and white range cow with one new calf. . .the cow drank slowly for a long time; then she continued to wrinkle the water with her muzzle, drinking a little and blowing, as if she found it hard to leave.
4. The calf. . . put his nose into the water also, and bucked up as if bitten. She continued to return, and he returned, got water up his nostrils and took three jumps away.
5. Jackrabbits . . . drank in the rivulet, their noses and great ears continuously searching the dark, electrical air . . . .
6. An old coyote . . . drank at the basin . . . .
7. Nine antelope in loose file, with three silently flagging fawns, came on trigger toe up the meadow and drank at the well, heads often up, muzzles dripping, broad ears turning.--Walter Van Tilburg Clark, "The Indian Well," in The Watchful God and Other Stories (Signet)

II. Two-Level Sentences

Exercise A

This exercise is based on two-level sentences. The verb and adjective clusters and absolutes of the original sentences have been changed to full sentences. You are to restore the sentences to their original form, as in the examples. Two or three of the second-level elements belong within the first level rather than after.

Ex. "And whose hat did you dream it might be?" inquired the old lady. She bared her teeth and twirled the hat on a forefinger to restore it.
"And whose hat did you dream it might be?" inquired the old lady, baring her teeth and twirling the hat on a forefinger to restore it.

Ex. "And where did she fly to?" demanded Cousin Eva. Her sharp eyes pinned Miranda down to the bare facts of the case.
"And where did she fly to?" demanded Cousin Eva, her sharp eyes pinning Miranda down to the bare facts of the case.

1. She saw her mother in the clearing near the cedar trees. She was walking cautiously on the sides of her feet to ease her bunions.

2. She paused once more to examine the front of the old house. She puckered her lips as her eyes moved relentlessly from peeled wall to peeled wall.

3. He moved across the floor. His muscles were tense as if he were trying out ice or were walking a fence.

4. He watched the tall figure detach itself from the ring of shadow under the trees and approach across the clearing. Its own dark shadow swam before it in the pure light.

5. He stared straight down against the surface of the water. It was faintly vitreous under the cloud that cloaked the stars.

6. At both ends of the alley the street lamps glowed through the murky air. They were refracted into mammoth balls of light.

7. The doctor was again smiling. His eyelids were low against the little black pupils, in each of which was a tiny white bead of light.

8. A light, broken wind had some up with the sun, and snow ghosts ran on brief, aimless excursions over the level. They rose from nowhere and vanished into nothing.

9. Thunderheads were piling up in the southwest. They were livid white in front and black and ominous behind.

10. Britten was jotting something on a pad. His face was pale and hard in the yellow glare of the electric bulb.

11. The lamps were round hazy balls of light frozen into motionlessness. They were anchored in space and kept from blowing away by black steel posts.

12. Beside them walked their long shadows. They stretched right across the road with their heads in the buttercups.

13. She came swishing into the room. She rose, as she always did, high on her toes.

14. He watches Jewel as he passes. The horse moves with a light, high-kneed gait.

15. Outside, the wing of the plane edged along. It slowly obscured the intersecting patterns of light below.

16. The sun was enormous in the slight haze. It was gashing itself cruelly on a black pine tree.

17. I stepped on an old orange peel. It had been sucked out and dried so long that it crushed like the shell of a beetle.

18. A long scarlet Buick nosed in from the street and honked its horn. Its paint was a swirling cosmos of reflections.

Exercise B

In this exercise the second level consists of two or three or four parallel elements. You are to restore the sentences to their original form, as in the example.

Ex. Window washing was merely her work, but she seemed to derive a sober pleasure from it. She followed the rag with the glitter of her eyes. She pulled the frames up and down on their resonant cords. She moved the curved water line further and further across the spotted glass.

Window washing was merely her work, but she seemed to derive a sober pleasure from it, following. . ., pulling. . ., moving. . . .

1. The sun went down redly behind a ridge of scattered buttes. It threw into black relief the broken skyline and flushed a low range of hills beyond.

2. She stood turning in little quarter turns to dry herself. Her head was bent forward and her yellow hair hung out streaming and tangled.

3. Leaving our Olympian heights, we began to circle down. The engine breathed more easily in a glide. The air whistled in the cowlings.

4. When the bowlers have finished at the end, they drift slowly to the other. They cross the faint diagonal swaths left by the mower. They pass through the circles of shadow cast by the overhead lights.

5. They said little as they passed along the road. The trees dripped on either side of them. A few yellowed leaves fluttered to the ground beaten by the wind and the rain.

6. At the head of the stairs her inquisitors had stopped. They lit their cigars. They wedged their hats more firmly over their eyes.

7. Some of the passengers were awake now. They straightened out their creased clothes and faces. They stretched and yawned in the unresilient waking of those who have slept all night breathing bad air.

8. Women in house coats made their staggering way to the ladies' room. Their hair was wound up on metal curlers. Their arms were full of corsets, stockings, cold-cream jars, and toothbrushes.

9. He would be walking fast when he passed. He would be hunched in his overcoat. He would be holding his ears in turn with his yarn-mitted hands.

His breath would be wisping about the crimson tip of his nose and his watering eyes.

10. Then he slows a little. He is light and erect in the saddle. The horse minces through the mud.

III. Modifiers in Context

This passage is from Song of Wild Laughter, by Jack Couffer, director and cameraman for some of Disney's wildlife pictures. Nikki is a young Alaska Malemute; Neewa is a black bear cub. You are to identify, by brackets, the added elements, and be prepared to discuss in class the sentences that include them. Are there any sentences with more than two levels? Such sentences are called multi-level sentences.

IV. Multi-level Sentences

These sentences have all been analyzed as two-level sentences with several parallel elements. But all of the sentences are really multi-level. You are to determine which of those levels marked 2 should be marked 3 or 4.

1. 1He came out at once,
   2 his hair wet and straggly,
   2 his feet bare,
   2 wearing the yellow silk dressing gown,
   2 his hands thrust deep into the pockets.

2. 1 Then the head of the steamboat began to swing across the stream,
   2 its shadow swung too,
   2 travelling long before it across the water.

3. 1 A school of minnows came by,
   2 each minnow with its small individual shadow,
   2 doubling attendance,
   2 so clear and sharp in the sunlight.

4. 1 She stood there waiting for him,
   2 her legs far apart,
   2 her hands jammed down into the pocket of her light coat,
   2 which was unbuttoned,
   2 the rays of the street light falling whitely across her hoose hair and across her face.

5. 1 I waved at Walt,
   2 smiling,
   2 the way girls do in illustrations.

6. 1 Hitherto there had been little conversation, but
   1 now Johnny came into the picture,
   2 sitting on the gunwale,
   2 one lean finger pressing down the tobacco in his pipe,
   2 his far-sighted eyes searching the shelves for game.

7. 1 She walked beside him down the dark path,
   2 his left hand holding the cigaret lighter,

2 the light flaming yellow white,
2 dimly showing the damp, slippery, matted leaves.

8. 1 I slowed still more,
2 my shadow passing me,
2 dragging its head through the weeds that hid the fence.

9. 1 The wind had helped us ever since we left the Azores,
2 pushing behind our backs,
2 whistling in the cowlings,
2 carrying us along in its stream as a boat is carried on its last stretch home,
2 going "before the wind" with the sail full out,
2 being wafted along on a great tide.

10. 1 I watched him pivot on his heels,
2 swinging the cape a little ahead of him,
2 the big cape billowing out in the air,
2 the candle flames flickering.

11. 1 He turned quickly,
2 bringing his right hand close to his hip,
2 so that the cape wound high and flat like a disk around him.

V. Free Noun Clusters

Each sentence here has a free noun cluster. Identify it by enclosing it within brackets. Be prepared to discuss in class what has been added to the noun headword.

1. Her father had driven over from Pass Christian, a withered old man pushed by a tall, stiff, red-headed nurse.--Shirley Ann Grau

2. She could smell it now too, the wonderful exciting smell of coming rain. --Ibid.

3. The minister, a pale, feeble-looking man with white hair and blond chin-whiskers, took his seat beside the small table and placed his Bible upon it.--Willa Cather

4. In the last block before Wildwood a little girl sat playing in the gutter, a heavy child with a long waterfall of yellow silk hair that poured out from under a solid blue beret.--Josephine Johnson

5. Mrs. Halloran's voice was going on in the hall, a steady dry sound like old newspapers blowing on a park bench.--K. A. Porter

6. The voices made a single, steady noise in the room, a noise without words, rising and falling but still steady, coming at a man like waves and washing up on him.--A. B. Guthrie

7. There was a smell there, a hot, sour smell that made Boone wrinkle his nose. --Ibid.

8. He saw the fire-light leaping in the window of the sitting-room, a leaping light in the little cluster of dark buildings.--D. H. Lawrence

9. She turned at the door, a black wraith with yellowed, aqueous eyes.--Wm. Styron

10. It blows cool out of the pines, a sad steady sound.--Wm. Faulkner

11. When he was not in school the manageress was accompanied by her son, a large boy with a malicious face that forever grinned under a sailor cap. --Jean Stafford

12. He urged the gray up, but then the red plunged again, dragging Curt, and trumpeted wildly, a shrill sound that flew back and forth between the rock walls of the ravine.--W. V. T. Clark

13. Then the other voice laughed too, a lower sound, full of soft, easy amusement.--Ibid.

14. Well before noon he crossed the tiny stream, now only a string of puddles in the midst of cupping mud bottoms.--W. Stegner

VI. Non-Visual Imagery

Appeals to the senses of hearing, smell, and touch are much in these passages. Study the passages carefully to identify the words and the grammatical constructions that describe the impressions of these senses or merely suggest or imply them. Underline these constructions. Study the accompanying visual imagery too. Put the visual images in brackets.

A

But the sea thunders against the high, gaunt boulders and pounds the shingle below the headland, pulling back the smaller stones with a roar, hurling them forward again, forever rounding and polishing them. It reverberates in the fissures and openings among the rocks with a roll of drumbeats throbbing for miles as the surging tide madly inundates each hollow and crevice of the massive, uneven coastline. And as for the wind, there is no stopping it either in sound or in volume. It blusters across the snow, sweeping out of sight with the smallest fraction of its breath the button-holing of the rabbits, the feather-stitching of the mice. It booms against the face of the headland, bangs against the closed shutters of the house, distorts the black branches of the trees. It is not in the air, it is the air. It is air swollen to great bulk, heavy with pressure and power, might and force.

Yet there are still days at Windswept, rare summer and autumn days when the sea at dawn is the color of thin milk and motionless except for the breaking of the longswells in frail white lace about the rocks, days when the sun is pale yellow and one can stare at it without the least sense of being blinded, when a haze fills the air and sails hang languid above the water. . . .--M. E. Chase, Windswept

B

Robert Jordan heard the creaking and the heavy breathing as they all dismounted and the clinking of a bridle as a horse tossed his head. He smelled the horses and the unwashed and sour slept-in smell of the new men and the woodsmoky sleep-stale smell of the others who had been in the cave. Pablo was standing close to him and he smelled the brassy, dead-wine smell that came from him like the taste of a copper coin in your mouth.--Ernest Hemingway, For Whom the Bell Tolls

C

After the night's rain the yard was spongy and soft under the boy's bare feet. He stood at the edge of the packed dooryard in the flat thrust of sunrise, looking at the ground washed clean and smooth and trackless, feeling the cool mud under his toes. Experimentally he lifted his right foot and put it down in a new place, pressed, picked it up again to look at the neat imprint of straight edge and curving instep and the five round dots of toes. The air was so fresh that he sniffed as he would have sniffed the smell of cinnamon. --Wallace Stegner, The Big Rock Candy Mountain

D

The water dripped from the rusted tin shower-head and the cement under his feet felt slimy. Pierre stepped out onto the wooden floor of the bathroom and began to dry himself with a sleazy grayish towel. It smelled sour as everything did these days because there was not enough sun to dry the linen properly. His shirt was damp when he put it on and also had the sour smell, but it was less unpleasant than the towel.--Martha Gellhorn, Liana

A CURRICULUM FOR ENGLISH

STUDENT PACKET

RHETORIC:
INDUCTION AND THE WHOLE COMPOSITION

Grade 10

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Experimental Materials
Nebraska Curriculum Development Center

CORE TEST: None

SUPPLEMENTARY TEXT: None

Objectives:

1. To introduce the rhetoric of the whole composition.
2. To identify, clarify, and simplify the problems of writing informatively.
3. To suggest ways and sources of finding something to say.
4. To suggest patterns of structure and strategy by which to say it.
5. To introduce you to the principles of inductive logic.

Articulation:

This unit builds most directly on the 9th Grade Rhetoric Unit, Syntax and Rhetoric, and the 9th Grade Unit, Uses of Language. Through them, it builds on the 7th grade unit, The Dictionary, and the 8th Grade Unit, Words and Meanings. Knowing these earlier units will help you grasp this one, yet the exercises in this unit are not dependent upon those in the earlier units. The unit is completed by a subsequent tenth grade unit, The Rhetoric of Short Units. It anticipates the eleventh grade Rhetoric unit, which, like this one, concerns itself with the logic and rhetoric of the whole composition. Further, since this unit is concerned with writing informatively, it serves in some measure to prepare you for any subsequent unit in which you have to write meaningful essays or answers.

Outline

I. Background
  A. Kinds of Writing
    Exercise 1: Contrast and Identification
    Exercise 2: More Contrast and Identification
    Exercise 3: Uses of Facts
    Exercise 4: Kinds of Informative Writing
    Exercise 5: Kinds of Informative Writing Reexamined

  B. Kinds of Problems in Writing
    Exercise 6: Kinds of Writing Problems
    Exercise 7: Problems and Solutions

  C. Summary

II. Body
  A. Invention: Finding Something to Say
    Exercise 8: Invention for Getting the Facts Straight
    Exercise 9: Invention for Urging a Judgment
    Exercise 10: Invention for Urging a Policy

  B. Logic: Being Clear About What You Need To Know
    Exercise 11: Distinguishing, Proving, and Showing
    Exercise 12: Uses of Comparisons
    Exercise 13: Relating Bits and Pieces
    Exercise 14: From Some to Many

C. Arrangement: Finding a Way to Say It
  Exercise 15: Introduction
  Exercise 16: Overview
  Exercise 17: Conventions for Beginning
  Exercise 18: Conventions for Proposing
  Exercise 19: Conventions for Refuting
  Exercise 20: Conventions for Ending

III. Summary
  A. Composition Exercises
    Exercise 21: Finding a Topic
    Exercise 22: Focusing a Topic
    Exercise 23: Invention: Recalling the Facts and Taking Positions
    Exercise 24: Arrangement: Getting Them Said

I. BACKGROUND

A. KINDS OF WRITING

Exercise 1: Contrast and Identification

The following passages are all quotations from published writing. They appear in pairs. Of each pair you should ask three questions: (i) What audience response is wanted here? (ii) What sort of a job is the writer trying to do with language here? (iii) How does this use of language differ from the uses to which the other pairs were put? And of each of the six passages you should ask three more questions: (iv) What problems might the writer have encountered in arriving at what he needed to know to write this passage? How might he have solved them? (v) When might you use language to do this job? (vi) Where might you best learn to do this job better?

a. The first passage in this first pair is from James Madison, The Federalist, No. X:

> The influence of factions leaders may kindle a flame within their particular States, but will be unable to spread a general conflagration through the other States. A religious sect may degenerate into a political faction in a part of the Confederacy; but the variety of sects dispersed over the entire face of it must secure the national councils against any danger from that source. A rage for paper money, for an abolition of debts, for an equal division of property, or for any other improper or wicked project, will be less apt to pervade the whole body of the Union than a particular member of it; in the same proportion as such a malady is more likely to taint a particular county or district, than an entire State.
>
> In the extent and proper structure of the Union, therefore, we behold a republican remedy for the diseases most incident to republican government. And according to the degree of pleasure and pride we feel in being republicans, ought to be our zeal in cherishing the spirit and supporting the character of Federalists. Publius.

The second passage comes from a sermon of a famous seventeenth century Anglican minister, Bishop Jeremy Taylor:

> I have this one thing only to insert, and then the caution will be sufficient, viz., that we do not think all praise given to our friend to be

flattery, though it be in his presence. For sometimes praise is the best conveyance for a precept, and it may nourish up an infant virtue, and make it grow up towards perfection, and its proper measures and rewards. Friendship does better please our friend than flattery, and though it was made also for virtue, yet it mingles pleasures in the chalice...: 'it is delicious to behold the face of a friendly and sweet person:' and it is not the office of a friend always to be sour, or at any time morose; but free, open, and ingenuous, candid and humane, not denying to please, but ever refusing to abuse or corrupt. For as adulterine metals retain the lustre and colour of gold, but not the value; so flattery, in imitation of friendship, takes the face and outside of it, the delicious part; but the flatterer uses it to the interests of vice, and a friend by it serves virtue; and therefore Plutarch well compared friendship to medicinal ointments, which however delicious they be, yet they are also useful and minister to healing; but flattery is sweet and adulterate, pleasant but without health.

b. In the second pair, the first passage comes from a nineteenth century novel, from the third chapter of Anthony Trollope's Barchester Towers, which was published originally in 1857:

This narrative is supposed to commence immediately after the installation of Dr Proudie. I will not describe the ceremony, as I do not precisely understand its nature. I am ignorant whether a bishop be chaired like a member of parliament, or carried in a gilt coach like a lord mayor, or sworn in like a justice of peace, or introduced like a peer to the upper house, or led between two brethren like a knight of the garter; but I do know that everything was properly done, and that nothing fit or becoming to a young bishop was omitted on the occasion.

Dr Proudie was not the man to allow anything to be omitted that might be becoming to his new dignity. He understood well the value of forms, and knew that the due observance of rank could not be maintained unless the exterior trappings belonging to it were held in proper esteem. He was a man born to move in high circles; at least so he thought himself, and circumstances had certainly sustained him in this view.

The second passage in this second pair comes from an eighteenth century poem by the author of Gulliver's Travels, Jonathan Swift; it is the first thirty lines of "A Description of a City Shower," written about 1710:

Careful observers may foretell the hour
(By sure prognostics) when to dread a shower.
While rain depends, the pensive cat gives o'er
Her frolics, and pursues her tail no more.
Returning home at night, you'll find the sink
Strike your offended sense with double stink.
If you be wise, then go not far to dine;
You'll spend in coach-hire more than save in wine.
A coming shower your shooting corns presage,
Old aches throb, your hollow tooth will rage:
Sauntering in coffee-house is Dulman seen;
He damns the climate and complains of spleen.

Meanwhile the South, rising with dabbled wings,
A sable cloud athwart the welkin flings,
That swilled more liquor than it could contain,
And, like a drunkard, gives it up again.
Brisk Susan whips her linen from the rope,
While the first drizzling shower is borne aslope:
Such is that sprinkling which some careless quean
Flirts on you from her mop, but not so clean:
You fly, invoke the gods; then turning, stop
To rail; she singing, still whirls on her mop,
Not yet the dust had shunned the unequal strife,
But, aided by the wind, fought still for life,
And wafted with its foe by violent gust,
'Twas doubtful which was rain and which was dust.
Ah! where must needy poet seek for aid,
When dust and rain at once his coat invade?
His only coat, where dust confused with rain
Roughen the nap, and leave a mingled stain.

c. In the third pair, the first passage comes from Hans Zinsser, "Rats [illegible] Men," Rats, Lice and History (Little, Brown & Co., New York: 1940).

The second passage in the third pair comes from what is probably the most famous biography in all of English literature, James Boswell's Life of Johnson (1791).

Lord Chesterfield, to whom Johnson had paid the high compliment of addressing to his Lordship the Plan of his Dictionary, had behaved to him in such a manner as to excite his contempt and indignation. The world has been for many years amused with a story confidently told, and as confidently repeated with additional circumstances, that a sudden disgust was taken by Johnson upon occasion of his having been one day kept long in waiting in his Lordship's antechamber, for which the reason assigned was, that he had company with him; and that at last, when the door opened, out walked Colley Cibber; and that Johnson was so violently provoked when he found for whom he had been so long excluded, that he went away in a passion, and never would return. I remember having mentioned this story to George Lord Lyttelton, who told me, he was very intimate with Lord Chesterfield and holding it as a well-known truth, defended Lord Chesterfield by saying, that 'Cibber, who had been introduced familiarly by the backstairs, had probably not been there above ten minutes.' It may seem

> strange even to entertain a doubt concerning a story so long and so widely current, and thus implicitly adopted, if not sanctioned, by the authority which I have mentioned; but Johnson himself assured me, that there was not the least foundation for it. He told me, that there never was any particular incident which produced a quarrel between Lord Chesterfield and him; but that his Lordship's continued neglect was the reason why he resolved to have no connection with him . . . .

d. In the last pair, the first passage comes from an insurance policy, although the names have been changed from the original:

> This certifies that the Debtor being indebted to the Creditor has become insured against the contingency of death under the provisions of Group Creditors Insurance Policy No. HG-22-41 issued by Mechanics Life Insurance Company of Alaska (herein referred to as the Insurance Company) and will remain insured thereunder until such Debtor's insurance is terminated as described below.

The second passage comes from a note dated February 27, 1959, from the Canadian Secretary of State for External Affairs to the American Ambassador, Department of External Affairs, Canada:

> The Canadian Government agrees, subject to the terms and conditions listed in paragraph 3 below, to the construction and dredging of a new cut-off channel for two-way traffic, 700 feet wide and about six miles long, with a depth of 27.1 feet below low water datum plus one foot of over-depth, or a total of 28.1 feet, requiring a right-of-way for the channel, and for adjacent spoil disposal areas 5,700 feet in width, almost all in Canada, such as is more completely described in the plan prepared by the United States Army Corps of Engineers and communicated to the Canadian Government under cover of Note No. 235 of May 19, 1955.
>
> The terms and conditions mentioned in paragraph 2 are as follows:
>
> (a) That the final plans and specifications for the construction of the channel, including those for spoil disposal areas, shall be approved by the Canadian Government.

Exercise 2: More Contrast and Identification

Some additional jobs which one might use written language to do are listed below. Of each you should ask these four questions: (i) What audience response is wanted here? (ii) What problems might the writer encounter in arriving at what he needed to know to write this passage, and how might he have solved them? (iii) When might you need to use language to do this job? (iv) Where might you best learn to use language to do this job better?

a. Expressing anger and frustration in a letter to the editor.
b. Ordering an article of furniture from a sales catalogue.
c. Writing a script for a radio comedian.
d. Writing directions for assembling a new toy.
e. Leaving a note at a friend's house to let him know you called.
f. Filling out a request card to get a book from a library.
g. Writing to grandparents about their grandchildren.
h. Analyzing a poem.
i. Understanding sources of political, psychological, artistic, moral or economic strength or weakness.

Exercise 3: Uses of Facts

a. Classify the following statements according to the use each apparently makes of facts--to inform, to judge, to plan.

ia. The temperature seldom is very consistent.
ib. My piano is not built to withstand many frequent changes of temperature.
ic. I'll have to have it tuned frequently.
iia. The highway is just too slippery to be safe.
iib. The highway is slippery as a greased pig.
iic. You should reduce your speed when on wet pavement.
iiia. The assignment was much too long.
iiib. I won't write out any more like that; I'll skip steps or something.
iiic. I wrote on that assignment for three days!

b. Classify the following statements according to the use they apparently make of facts--to inform, to judge, to plan.

i. Since I now have 23 red-covered books, I guess I won't buy the red-covered texts for this course.

ii. The *Times* for May 24, 1917, contained a noteworthy example of justice influenced by pressure, and therefore applied with flagrant inequality.

iii. The use of unrealistic parking signs and speed limits in effect tell the developing young man or woman that words have no meaning.

iv. One of the great advertising and sales success stories of 1956, for example, was Procter & Gamble's Gleem toothpaste.

v. He [Henry Ford] is remembered for saying that the customers could have Model T in any color "so long as it is black."

vi. This was refreshing individualism but also supreme indifference to those he served.

vii. The controversy that raged about Ciceronianism during the Renaissance was stirred up by humanists like Erasmus who regarded this movement as a distortion of the spirit of imitation.

viii. In adopting imitation as a teaching device, we today can take advantage of what we have learned about the English sentence from structural linguistics and transformational grammar.

c. The sentences in part *a* of this exercise are arranged in groups of three. If you consider each group as a single utterance of three sentences, is there within each group, any order or sequence of the three sentences which is more logical than another?

d. List ten sentences in which you state or urge a judgment.

e. List ten sentences in which you state or urge a policy or plan.

f. Does the soundness of any of the judgments in *d* depend upon fact gathering? Does the soundness of any judgments *not* depend upon fact gathering?

g. Does the soundness of any of the statements in *e* above depend upon fact gathering? upon judgment making? Does the soundness of any plan *not* depend upon fact gathering? upon judgment making?

h. Can you generalize about the relationships which sometimes exist between these three uses of information?

i. What problems can you anticipate in connection with each of these uses of facts? Are they like or unlike?

Exercise 4: Kinds of Informative Writing

Three groups of passages follow. Of the passages in each group you should ask three questions: (i) Do we feel what may properly be called "information" here and how is the information apparently being used? (ia) Is the writer apparently giving us information simply to increase the reader's knowledge? (ib) Or to lead him to approve or disapprove of something? (ic) Or to get him to adopt or reject a policy? (ii) Are the writer's problems in passages like these probably identical with the writer's problems in the passages in the other groups?

a. (Jacques Barzun, "How to Write and Be Read," *Teacher in America*, Little, Brown & Co., New York, 1945.)

(W. Somerset Maugham, "Writer and Reader," *The Summing Up*, Doubleday & Co., Inc., New York, 1938.)

(Sir Richard Livingstone, "Education and the Training of Character," *Some Tasks for Education*, Oxford University Press, 1946.)

b. (Arnold J. Toynbee, *Civilization on Trial*, Oxford University Press, 1948.)

(Le Corbusier, *Towards a New Architecture*, The Architectural Press Ltd., 1928.)

(Jeremy Taylor, *The Rule and Exercise of Holy Dying*, 1651.)

c.

(W. K. Livingston, "What is Pain?", Scientific American Reader, Copyright 1952, by Scientific American, Inc., and Simon and Schuster Inc.)

A man who, in his own practice, so vigorously acted up to the principle of losing no time, was likely to adhere to the same rule in the instruction of his pupil. I have no remembrance of the time when I began to learn Greek, I have been told that it was when I was three years old. My earliest recollection on the subject is that of committing to memory what my father termed vocables, being lists of common Greek words, with their signification in English, which he wrote out for me on cards. Of grammar, until some years later, I learnt no more than the inflexions of the nouns and verbs, but, after a course of vocables, proceeded at once to translation; and I faintly remember going through Aesop's Fables, the first Greek book which I read. The Anabasis,[2] which I remember better, was the second. I learnt no Latin until my eighth year. At that time I had read, under my father's tuition, a number of Greek prose authors, among whom I remember the whole of Herodotus,[3] and of Xenophon's Cyropaedia and Memorials of Socrates; some of the lives of the philosophers by Diogenes Laertius; part of Lucian, and Isocrates ad Demonicum and Ad Nicoclem. I also read, in 1813, the first six dialogues (in the common arrangement) of Plato, from the Euthyphron to the Theaetetus[4] inclusive: which last dialogue, I venture to think, would have been better omitted, as it was totally impossible I should understand it. But my father, in all his teaching, demanded of me not only the utmost that I could do, but much that I could be no possibility have done. What he was himself willing to undergo for the sake of my instruction, may be judged from the fact, that I went through the whole process of preparing my Greek lessons in the same room and at the same table at which he was sriting: and as in those days Greek and English lexicons were not, and I could make no more use of a Greek and Latin lexicon than could be made without having yet begun to learn Latin, I was forced to have recourse to him for the meanings of every word which I did not know. This incessant interruption, he, one of the most impatient of men, submitted to, and wrote under that interruption several volumes of his History and all else that he had to write during those years. (John Stuart Mill, Autobiography, 1873.)

(S. E. Morrison and Henry Steele Commager, "The United States in 1790," The Growth of the American Republic, Oxford University Press, 1950.)

Exercise 5: Kinds of Informative Writing Reexamined

The following paragraphs are quoted from professional essays. You are to (1) classify each paragraph according to the use which it makes of information—to inform, to judge, to plan; and (2) classify each sentence within each paragraph according to the use which it makes of facts—to inform, to judge, to plan: do you find sentences which do not use facts at all? which fit none of the three categories? do you find sentences which use facts but which use them to inform *and* to plan, to inform *and* to judge, or to judge *and* to plan—sentences which fit two or three of our categories?

i. (Edmund W. Sinnott, "Biological Goals," *The Biology of the Spirit*, New York, Viking Press, Inc., 1955.)

ii. (Edmund W. Sinnott, "Biological Goals," *The Biology of the Spirit*, New York, Viking Press, Inc., 1955.)

iii. (John Livingston Lowes, "The Noblest Monument of English Prose," *Essays in Appreciation*, New York, Houghton Mifflin Company.)

iv. The first in time and the first in importance of the influences upon the mind is that of nature. Every day, the sun; and, after sunset, Night and her stars. Ever the winds blow; ever the grass grows. Every day, men and women, conversing—beholding and beholden. The scholar is he of all men whom this spectacle most engages. He must settle its value in his mind. What is nature to him? There is never a beginning, there is never an end, to the inexplicable continuity of this web of God, but always circular power returning into itself. Therein it resembles his own spirit, whose beginning, whose ending, he never can find—so entire, so boundless. Far too as her splendors shine, system on system shooting lake rays, upward, downward, without centre, without circumference—in the mass and in the particle, Nature hastens to render account of herself to the mind. Classification begins. To the young mind every thing is individual, stands by itself. By and by, it finds how to join two things and see in them one nature; then three, then three thousand; and so, tyrannized over by its own unifying instinct, it goes on tying things together, diminishing anomalies, discovering roots running under ground whereby contrary and remote things cohere and flower out from one stem. It presently learns that since the dawn of history there has been a constant accumulation and classifying of facts. But what is classification but the perceiving that these objects are not chaotic, and are not foreign, but have a law which is also a law of the human mind? The astronomer discovers that geometry, a pure abstraction of the human mind, is the measure of planetary motion. The chemist finds proportions and intelligible method throughout matter, and science is nothing but the finding of analogy, identity, in the most remote parts. The ambitious soul sits down before each refractory fact; one after another reduces all strange constitutions, all new powers, to their class and their law, and goes on forever to animate the last fibre of organization, the outskirts of nature, by insight. (Ralph Waldo Emerson, *The American Scholar*, Phi Beta Kappa address, Harvard College, August 31, 1837.)

Exercise 6: Kinds of Writing Problems

Discuss the nature and solution of the writer's problem or problems in each of the following situations.

1. Three girls are speaking of an English assignment. "But I don't have anything to say!" says the first girl. "Oh, I have lots to say, O.K., but I don't know how to say it!" answered the second girl. And then the third chimed in, "I thought of something to say O.K., and I got it said, but it sounds so dumb!"
2. A sports reporter finds himself assigned to cover budget hearings in the state legislature. After attending the first two of the ten sessions he must cover, he is unable to write up a report. The hearings, he says, just don't make any sense. But after attending the seventh one, he is able to write a fairly coherent informative report of the proceedings.
3. A candidate campaigning for national political office finds himself compelled to speak out in favor of a program when he is in the section of the country in which the voters are most strongly opposed to the program.
4. A student is asked to write a critical paper explaining a poem, but he finds that the stupid poem just doesn't make any sense: even the few familiar words in it are used in unfamiliar ways.
5. A student is convinced that the interpretation of a poem presented by the teacher distorts the poem; he is also fairly sure the teacher might well resent having this pointed out; yet reading poetry intelligently is important enough to the student to compel him to attempt to demonstrate in writing what an intelligent reading of this poem is.
6. In commenting on a poem by Robert Frost, a student writes, "Careful study, however, reveals that Frost intended more than just a simple description of an aesthetic scene." The teacher when reading the essay writes in the margin, "Did he intend a complex description of an aesthetic scene? or simple analysis of an aesthetic scene? or a simple description of an unaesthetic scene? What is an unaesthetic scene? Then do you know what an aesthetic scene is? I don't."
7. A student in a course in Roman history has failed to keep up with the reading assignments of the course. On the mid-semester examination, she finds herself facing an essay question on which she is supposed to write for an half hour. She writes for about ten minutes, chews her pencil for five, writes another sentence, chews her pencil for ten more minutes, writes another sentence, then goes on to the next question.
8. A student writes "The book is interesting and presents colorful descriptions and realistic action." The teacher writes on the paper "A professional reviewer would probably have a pause in this sentence and cut out one of the 'and's'."
9. A student paper begins "The similarity in action between Books II and IV of Gulliver's Travels is resulted from the voyage aspect throughout them."

Exercise 7: Problems and Solutions

Finding something to say, getting it said, then getting it said well--writers often face at least these three main kinds of problems. These three problems are the basis for the three main parts of your study of composition in the tenth grade: the first part, which is contained in this unit, consists of exercises in which you are to consider in detail problems in finding something to say; the second part, which is also contained in this unit, consists of exercises in which you are to consider in detail problems of choosing strategies for getting what you have to say said; the third part of your study of composition in the tenth grade consists of exercises in which you are to consider problems of expression more particularly, and this is contained in a subsequent unit. Before going on to the two main parts of the present unit, however, it will be useful to consider how one might reach some solutions of writer's problems.

1. How do you tell when the information of an essay is good or bad? Right or wrong? How might you double check information? How might you use an authority in obtaining or in verifying information?

2. What makes an arrangement of information effective or ineffective? Might an arrangement effective in 200 B.C. be ineffective now? Might an arrangement effective in an article in Saturday Evening Post be ineffective for an essay in The English Journal? Might an arrangement effective for Japanese be ineffective for English? How might one determine what patterns of organization there are? How are the problems of learning to organize essays like the problems of learning to speak like an English Cockney or learning to speak a foreign language or even learning to speak one's native language? How might one use authority in resolving problems of arrangement?

3. What makes an expression--a sentence structure, or a word choice, or a paragraph structure--effective or ineffective? good or bad? How are the problems of expression like the problems of learning a language? How might one use authority in resolving problems of arrangement?

II. BODY

A. INVENTION: FINDING SOMETHING TO SAY

The problem of finding something to say has traditionally been termed the problem of invention or discovery. It is a problem which is solved by asking and answering questions--often questions for which you already have the answers, but hadn't previously called them to mind.

Exercise 8: Invention When Getting the Facts Straight

The questions in this exercise have been raised (apparently) so that one might attain clarity and understanding of "facts" either as a writer or as a reader. Consider how you would think through the questions on each subject if you had raised them as a writer: What information you would need to answer them? Where you would have to go to get it? How you would go about obtaining it? What would constitute proof of the rightness of the answer?

The questions in the exercise are arranged in five groups. Can you discern any ways in which the questions in each group are like each other and unlike the questions in the other groups? in the kind of information sought? source? how would you go about obtaining it?

Group a:

1. List some objects which float in engine oil, and some which don't. Do any objects occur in both lists? What property is possessed by objects which float? What property is possessed by objects which don't float? What are the bases for classifying objects which do and don't float?

2. What are some of the subclasses into which zoologists divide vertebrate animals? How is each of these classes distinguished from each of the other classes? Are the distinctions made on one basis alone? What sets of characteristics tend to go with each class?

3. What are the classes into which English words usually are divided by students of grammar? How is each class distinguished from each other class? Is the distinction made on one basis alone? What sets of characteristics tend

to go with each class? Position? Endings? Suffixes?

4. How do people pronounce *Mary*, *marry*, and *merry* in our town? Does everyone pronounce them the same way? What is the "generalization" which might describe the pronounciation of "marry, Mary, merry" in our town?

Group b:

5. How can we find out who did a Halloween trick? Name a Halloween trick or similar event. How might you or someone else figure out "who-done-it?" What clues might be used?

6. How does a detective find out "who-done-it": in a detective story? Construct in detail a specific problem and a specific solution.

7. What kinds of evidences were put together to show that Oswald was probably responsible for Mr. Kennedy's death? What were the most compelling bits of evidence? What the least compelling?

8. How can we know that Beowulf is at least partly a Christian poem? What things could we put together to show this? What is the best evidence for this? The least compelling evidence which you have heard?

9. How does a man's speech and action give him away? Dialect? Dress? Gestures? to what extent can we trust these evidences?

Group c:

10. How is a language like a code? What useful things might one learn by *seeing a language as* "like a code"?

11. How is a language like something a machine makes (a computer)? What fruitful things might one learn by seeing a language as like something else?

12. How is an atom like the solar system?

13. How is the earth like another one of the planets? How different?

Group d:

14. How many Protestants are there in Nebraska? How many Catholics?

15. How many non-native speakers are there in Nebraska?

16. How did we find out that smoking "causes" cancer?

17. How do we know that "the way people talk" is related to their home and school background? How could we find out what part each influence plays?

18. How could we find out if we would remember a book better if we read it twice? if we underlined? if we read it lying down?

Group e:

19. How could we know that members of a family are alike in some ways? How would we observe the various ways in which they are alike?

20. How do we know that some comedies are alike in some ways? How do we know that they are different in some ways? How would we observe the differences and the similarities?

Exercise 9: Invention When Urging a Judgment

(a) Consider how you would think through each of the following sets of questions--what information you would need, where you would have to go to get it, and how you would go about obtaining it.

(b) Consider also the principles by which the questions are arranged into groups a,b,c,d, and e.

(c) Finally, consider whether or not the problems of invention when urging a judgment differ materially from the problems of invention when getting the facts straight.

Group a:

1. Did pre-World War II dictionaries leave out slang and profanity? Did this make them better? or worse?

2. Have car manufacturers sought passenger safety in manufacturing cars? Why or why not? Should they have? Why or why not?

3. Could one gather evidence to show that dialects are spoken only by ignorant people? How would one select one's sample? Might one then conclude that dialects are bad? why? good? why? Or was the conclusion already drawn when one began to gather evidence?

4. Was 18th century American furniture hand-made? well-made?

5. Have many Americans undergone tonsilectomies justifiably?

Group b:

1. Was Caesar Borgia a good man? In terms of what standard?

2. Should Eisenhower have stayed on as president after his heart attack?

3. Should Wilson have stayed on as president after his stroke?

4. Was Mr. Kennedy a saintly president, a "martyr" president? an indifferent good president? a mediocre one? a dangerous one?

5. Was Harding a saintly president, a "martyr" president? an indifferent good president? a mediocre one? a dangerous one?

Group c:

1. How does man resemble a dog or a pigeon in his responses to his environment? Do you know about Pavlov's and Skinner's experiments? Is "looking at" people in terms of this analogy in itself a mistake? Why or why not?

2. How is "using language" like a dog's "jumping through a hoop," a conditioned response? Can looking at language in these terms contain a judgment of sorts?

3. How can Mr. Kennedy be seen as "like Lincoln"? How would you draw out the analogy? What for?

4. How can Lincoln be seen as "like Caesar"? How would you work out the analogy? What for?

5. How can the American republic in its early years be seen as like the Roman republic? Social system? Government system? Architecture? Personalities? How would you work out an analogy? What for?

6. Could one see German as "grunt-language"? How would one do this? in detail? What for?

Group d:

1. Does watching violence on TV tend to "corrupt one's sense of values?" What television? What sense of values? How might we go about finding out?

2. Do students who study prescriptive grammar tend to use only simple vocabulary and simple sentences so as to avoid "making mistakes"? Is this good or bad? How would one find out how grammar affected one?

Group e:

1. How are some epics alike in some ways? How different? How might one judge whether an ancient epic is a first-rate or a lousy epic? worth reading or not worth reading? appropriate for one's age group? for one's own time?

Exercise 10: Invention for Urging a Policy

(a) Consider how you would think through each of the following sets of questions--what information you would need to answer them, where you would have to go to get it, and how you would go about obtaining it.

(b) Consider also the principles by which the questions are arranged into groups a,b,c,d, and e.

(c) Finally, consider whether or not the problems of invention when urging a policy differ materially from the problems of invention when getting the facts straight or when urging a judgment.

Group a:

1. What are the causes of typhoid? What kinds of policies have prevented it or its spread in the past? What should public policy be if we have an outbreak of typhoid in this country? What should public policy be if England has an outbreak?

2. What are the effects of dumping noxious detergents and wastes into our streams? How do we know? What should be public policy in this area? Advantages of present situation? Alternatives? Advantages? Disadvantages?

3. What is the effect of a total hearing loss upon one's speech? reading? How might phoneticians and phonologists help totally deaf persons to overcome such disabilities? What would be the effect if no clinical help were offered such persons? What kind of help should be offered such persons? By whom? What should be future policy toward hearing training be? (auditory phonetic)? Is our present system for helping the deaf socialized? Is that bad?

4. What has been the effect upon "public morality" of a complete removal of censorship? How do we know? Are your assertions based on any "scientific" or "statistical" studies? What evidence is available? What should public policy be in this area? What should school policy be?

Group b:

1. How do we know that Oswald killed President Kennedy and how can similar assassinations be prevented in the future? What about firearms? What about presidential monuments? Other factors? What would be the best future policy for preventing similar occurrences? What policy would be most moral? allow for most freedom? most expedient? most in time with the temper of public opinion?

2. How would we find out whether dictionaries have any effect upon the way you use language? How could we find out? Should they have an effect on the way you use language? How should we make dictionaries so that they will or won't have an effect?

3. Can we find out where Shakespeare got the plot for Julius Caesar? Romeo and Juliet? How would we find out? Is it moral for an author to do as Shakespeare does, take his plots from other authors? How much of an author's own language can an author rightly take over? Should our copyright laws be revised to allow authors more freedom, less freedom in taking over plots and sentences from one another? Would decisions in such matters have any relevance to policy with respect to student "plagarism"?

4. So-and-so says "y-all" for the plural form of "you", but he lives in our town? He also says "prazza". How could one find out where he learned these expressions if he wouldn't tell? Should we attempt to get him to change it and follow conventional midwestern usage? What might be the advantage? What might be the disadvantage?

5. How is Hamlet to find out whether his uncle killed his father, and if he did do so, what should Hamlet do? What would be the advantages of one action? another?

6. What is the evidence that North Vietnamese arms are flowing into South Vietnam? Red Chinese arms? What have we done about such support to guerilla movements in the past? What should be our present policy? What kind of policy can succeed? If success requires nuclear bombing, what may be the consequences of "successful" policy? How would timing come into deciding on a policy? What are the "rights" and "wrongs" of our acting in the affairs of small nations? What are the legal implications of our fighting the "war" without a congressional declaration?

Group c:

1. What happens when an animal is raised by hand until mature, and then returned to its native habitat? What happens when a plant is raised under controlled conditions from just a wee sprout to a mature plant, watered diligently, fertilized properly, exposed to sun and kept free from weeds--and then is set out and ignored? What does this suggest about how kids should be raised?

2. What happens when you heat a kernel of corn under a little pressure? What makes dams give way in the spring floods? What is a kid going to do in the spring, after being cooped up all winter? And how wrong or unnatural is that? How repressive should his parents seek to be?

3. What happens when a man keeps taking water out of his cistern and there is no rain to put water back into the cistern? What happens when a city consistently takes more water from the reservoir than is flowing into the reservoir? What happens when a man consistently writes checks for more money than he deposits in his account? What does all this imply about the budgetary policy of the federal government? Is deficit spending feasible? advisable? even possible? possible?

Group d:

1. The proportion of non-white persons to white persons in this country is presently x to y. Present immigration laws admit x members of white, y members of non-white. What should future immigration policy be? What are the relevant, the biological considerations? political? social? moral? What would it be like to live in a country where free immigration was permitted?

2. If research can show a correlation between smoking and lung cancer, what should government policy toward the tobacco industry be? What has been its past policy toward the tobacco industry? What has been past history of government control of industries whose products have had similar effects? What should future policy be? What moral issues are involved? What financial issues? What matters of public sentiment and/or private interest? If cigarette smoking "causes" cancer, what is the likelihood that cigar smoking does? or does not? What should be public policy until such time as we find out?

3. Let us say that statistics show that persons who speak X social dialect (say, perhaps, Gullah) average 24% unemployed whereas people who speak Y social dialect average only 2% unemployed. Let us say that interviews with employers demonstrate that the social dialect spoken by persons with X dialect is regarded as "illiterate" and is the primary impediment to their getting a job. Imagine also that language tapes could teach X speakers to become Y speakers. What should public policy be? What adverse effects might the reteaching have? Should X speakers be forced to learn Y dialect? Parents? Children? Who? Why? What should be done?

B. LOGIC: BEING CLEAR ABOUT WHAT YOU NEED TO KNOW

Exercise 11: Distinguishing Showing and Proving

In this exercise you will find three pairs of passages from professional essays. Following the first pair are three questions. Read the first pair through carefully, then ask these questions of them; then go on to the second and third pair, asking the same three questions of the passages in the subsequent pairs. After the third pair, you will find additional questions.

1. (Walter Lippmann, "Education vs. Western Civilization," The American Scholar, Spring, 1941.

1a. (Sir James Jeans, The Stars in Their Courses, Cambridge University Press, Cambridge, 1931.)

Questions:

1. Are any statements in this passage used as reasons for believing other statements in the passage? Are any statements used as means of clarifying other statements?

2. Which passage is concerned to prove or argue a point? Which passage is concerned to clarify or show a point?

3. Which passage uses such logical terms as "therefore", "thus", "since", and "because"?

2. (Walter Lippmann, "Education vs. Western Civilization," The American Scholar, Spring, 1941.)

2a. (Dorothy L. Sayers, Unpopular Opinions, Harcourt, Brace and Company, New York, 1947.)

3. (Carl Becker, "The Technological Revolution," Modern Democracy, Yale University Press, New Haven, 1941.)

3a. (George Bernard Shaw, The Crime of Imprisonment, The Philosophical Library, Inc., New York, 1946.)

Questions:

1. Do words like "thus" and "therefore" tend to be used when proving? or when showing? or is it six of one and half dozen of the other?

2. Do figurative comparisons or analogies tend to be used when proving? or when showing? or both? as proof? or as clarification?

3. Do you find all of the instances of proof equally effective? Or are some less convincing than others?

Exercise 12: Uses of Comparisons

1. Here are two pairs of sentences: i. "Indecision is like an oscillating fan. It moves your mind back and forth, never letting it center or focus on one definite course of action. Indecision is the state of not being certain what to do." ii. "An efficient business organization is like a watch: all the departments must work together in complete harmony for smooth operation. An efficient business organization must have cooperation among its units to run smoothly."

a. Are any of these statements figurative?
b. Are any of these statements showing?
c. Are any of these statements proving?

2. Answer the following questions:
a. How might a word be said to be like a man?
b. How might a town be said to be like a tree?
c. How might electrical currents be said to be like water currents?
d. How might light waves be said to be like sound waves?

3. Consider the following comparisons and the questions which follow:

a. It strikes me that coming home again is like falling into a swimming pool and starting to drown. I know that if I fell into a swimming pool and started to drown, a lifeguard would come pull me out. So now I know that someone is coming to get me now to take me away from home again.

i. In this situation what would be some facts which would enable you to say "Yes, someone is coming?"

ii. Is it likely that someone is coming? Or don't you have any facts by which to answer this question?

iii. Has the speaker proved that somebody is coming? has she explained that someone is coming? if neither, what has she done?

b. You should look upon your mind as a filing system: if you put everything in it without regard to utility or importance it will soon be too full to be usable. And if you don't put things into it in an orderly, systematic manner, you won't ever find anything in it. If you file things in the right place, though, you will always be able to find them again, no more embarrassing memory lapses. Is that clear? OK, let's go on. Now, where were we?

i. What would constitute evidence or facts to let you say that doing X causes Y? What would constitute evidence or facts to let you say that a five gallon can will not hold six gallons of milk? that dropping glass on a hard surface breaks it?

ii. Does the speaker offer any instances in which it is clear that putting too many things in the mind rendered it useless? or that putting things into it in an orderly, systematic manner facilitated memory operations? made it easier to remember things? What would some instances of this be like?

iii. Is the speaker here trying to explain? or trying to prove? How effectively has he proved?

c. A: Birds have a head in which one finds nostrils, a mouth, and two eyes; they have two legs, each with a foot on the end of it, each foot with five toes on the end of it; they have two arm-like appendages which extend to the side from their shoulders--and birds can fly! People, too, have a head in which one finds nostrils, a mouth, and two eyes; they have two legs, each with a foot on the end of it, each foot with five toes on the end of it; they have two arm like appendages which extend to the side from their shoulders--so people can fly too!

B: No, they can't, silly. Birds lay eggs, that's why they can fly. People don't lay eggs, so they can't fly.

i. What would constitute a fact which would enable you to say "People can fly"?

ii. Has this writer given you any such facts?

iii. Can people fly? How do you know?

iv. Is this writer trying to show? or to prove? Has he done either?

v. Is B's answer any better logically? Why or why not?

4. Return to the comparisons you drew in 2 above. Of each of them ask (and answer) the following questions:

a. Might the comparison be used to clarify or enlighten? give a particular instance?

b. Might the comparison be used to remind? in what set of circumstances?

c. Might the comparison be used to discover? in what set of particular circumstances?

d. Might the comparison be used to prove? in what set of particular circumstances?

5. In view of your recent observations about comparisons, answer the following questions:

a. How might one account for the discovery of sound waves?

b. How might one account for the discovery of light waves?

c. How might a linguist arrive at the terms "bound morpheme" and "free morpheme"? (How does this use of comparison differ from that asked about in questions a and b?)

6. Assume that the following pair of sentences come from a zoology lecture, one given (we'll say) in 1513 by a professor who has never seen a porpoise (although he knows some men who have). Read the professor's sentences carefully, then consider the questions which follow: "The porpoise does not have gills, cold blood, and scales, as fish do; instead he has lungs, warm blood, and hair like a man. Since man has a four-chambered heart, we can say with reasonable certainty that the porpoise, too, has a four-chambered heart."

i. Are the professor's sentences in any way like the sentences quoted in the first item in exercise 13?

ii. Is the professor proving or showing?

iii. How does the professor's apparent use of comparison differ from the earlier uses we have looked at in this exercise?

iv. Do the professor's remarks make it unnecessary for anyone to look at porpoise hearts in order to find out what they are like?

v. Is there possibly some relationship between having hair or lungs or warm blood and having a four-chambered heart?

vi. Might his remarks reasonably suggest (to one who insisted on looking) what to look for?

7. The following sentences come from a book by Thomas Reid entitled Essays on the Intellectual Powers of Man:

We may observe a very great similitude between this earth which we inhabit, and the other planets, Saturn, Jupiter, Mars, Venus, and Mercury. They all revolve round the sun, as the earth does, although at different distances and in different periods. They borrow all their light from the sun, as the earth does. Several of them are known to revolve round their axis like the earth, and, by that means, must have a like succession of day and night. Some of them have moons, that serve to give them light in the absence of the sun, as our moon does to us. They are all, in their motions, subject to the same law of gravitation, as the earth is. From all this similitude, it is not unreasonable to think, that those planets may, like our earth, be the habitation of various order of living creatures.

i. Are Reid's sentences in any way like those quoted in the first item in exercise 13?
ii. Is Reid proving or showing?
iii. How does his use of comparison differ from the earlier uses we have looked at in this exercise?
iv. Did Reid's argument conclusively settle the question of the habitation of other planets? Does he demonstrate that there must be life on the other planets?
v. Is there any discernible connection between a planet's being inhabited and a planet's revolving around the sun on an axis, having moons, and getting light from their moons?
vi. Is Reid's comparison in any way useful?

8. Assume that the following is a letter to the editor in your daily newspaper:

Jeopardy is the condition fate meant us to be in. If you think fate approves of federal interference to prevent depressions, think again! It didn't intend the sea to be calm all the time. When a ship sails, and bad weather sets in, the captain is trusted, not blamed. We know there will be bad weather. So with the Ship of State, too. There must be depressions just as there must be storms at sea. Don't fool with fate!

i. What is compared to what here?
ii. Is the writer proving or showing?
iii. What are the initial similarities supposed to be?
iv. What are the concluded similarities supposed to be?
v. Are the initial similarities real? or verbal?
vi. Is the captain of a ship necessarily helpless to avoid bad weather?
vii. Does the writer prove his point to your satisfaction?
viii. Is his comparison useful in any way? confusing in any way?

Exercise 13: Relating Bits and Pieces

1. Suppose you are walking by a building under construction.

i. You notice that several plate-glass windows have a large white X slopped on them.
ii. Does any part of this observation strike you as curious?
iii. How might one explain the presence of that white X?
iv. How might you test the accuracy of your explanation?

2. Consider the following incident: Two small boys, one 7 and one 9 years old, are playing near some trees. The older boy is waving a stick in the air. Suddenly a cicada begins his strident chatter in the trees; the younger boy looks up, startled, and asks, "What's that?" "The noise of my stick," answers the older boy. "Really?" "Sure." "Stop waving it and see." "Can't. If I stop the noise will stop." The noise stops and the older boy keeps on waving the stick. "There, see! It wasn't your stick waving."

In this incident, identify the points at which the 7 year old does the four things we asked you to do in item 1 of this exercise.

3. Identify in each of the following incidents the points at which the explainer does the four things we asked you to do in item 1 of this exercise.

a. (A. A. Brill, Psychoanalysis: Its Theories and Practical Applications.)

b. . . .

(Frank P. Salisbury, "New Growth Substances", in Plant Life: A Scientific American Book.)

4. In the instances of explanation at which we have looked, how do the explanations gain their authority and convincingness?

5. In reading a novel, you observe that just before an important clash between major figures a violent storm occurs. You form the explanation that in this novel the writer uses the weather to prepare for and to comment on the action of the novel. How could you make your hypothesis forceful and convincing?

6. Consider the following argument: "Men act in the way that they do because they feel inferior. Young people, you observe, volunteer for the Peace Corps because they need to prove themselves, to find reasons to believe they are not inferior. All human actions result from feelings of inferiority."

i. Attempt to identify in this argument the four stages noted in previous explanations. How does it differ from the previous explanations in this regard?

ii. Is the explanation authoritative and convincing?

7. Consider more closely now the step by which you first form your explanation. Assume you have a brother, that he left twenty minutes ago to get some ice cream, and that although the trip normally takes only 15 minutes, he is not back yet. Now the following explanations of his tardiness occur to you

a. He met a friend at the store and stopped to talk to him.

b. An airplane motor fell on him, killing him instantly.

c. The clerk at the check-out counter, who needed a victim to blame for her own embezzling, accused your brother of stealing some money from the cash register, called the manager, who called the police, who took your brother away for questioning.

d. A sudden rush of shoppers clogged the supermarket, making it necessary for your brother to wait in line at the check-out counter.

i. Do any of these explanations involve incidents which rarely occur?

ii. Which of these explanations suppose the most actors? actions? and events? Which the least?

iii. Are any of these explanations clearly impossible? If so, which? and why?

iv. Are any of these explanations unlikely?

v. Is any one of these explanations more likely than the others--on the basis of the information given?

vi. How might you test your explanation?

8. Here is another situation which calls for an explanation. Read the incident, and the suggested explanations; then ask of these explanations the

six questions just posed in item 7.

Three people claim they saw Bill driving around town about 11:00 P.M. This would cause him to be dropped from the football team because the coach demands a 9:00 P.M. curfew on team members the night before a game. Bill denies this, and says he was home in bed by 9:00 P.M. Bill's parents cannot prove his alibi though because they didn't get home until after 1:00 A.M.

a. Bill was out after 11:00 P.M. and broke the curfew.

b. The three people are lying because they want Bill to be dropped from the team.

c. A stranger who looked just like Bill and drove the same kind of car happened to be visiting town.

d. As some people are sleep walkers, so Bill is a sleep driver; so everybody is telling the truth.

9. Here are four explanations, all of which are to be considered in the light of the questions which follow.

a. It was found by careful observation that those who got yellow fever had been bitten by mosquitoes which had previously bitten those who had yellow fever. Therefore, I feel that these mosquitoes cause, or carry the cause of, yellow fever.

b. Bill caught the seven year itch right after he broke a mirror. It only goes to show that breaking a mirror causes seven years bad luck.

c. As you walk through Rome you wonder what could have destroyed such a magnificent civilization. Then you read in history books that in ancient Rome the day's work was over by noon. Can the twenty-hour week in the U.S. be the beginning of the end for us?

d. I have noticed that when I dip litmus paper in acid the paper turns red. Therefore, the acid is the cause of the litmus paper turning red.

i. How are all four of these explanations alike in the kind of explanations they give? (How in this respect are they unlike the explanation in item 8, and like the explanation in item 7?)

ii. Are these four explanations equally susceptible to being tested?

iii. Might one ask of each explanation with equal confidence of getting an answer "How does X cause Y?"

iv. Are these four explanations equally authoritative and convincing?

10. Here is another cause and effect problem: Bill, Joe and Mary all had upset stomachs last night. We are sure that it must have been something they ate. They all ate breakfast and supper at home but they all had lunch at the cafeteria. Bill ate corn, mashed potatoes, roast beef and a tuna fish salad. Joe ate peas, french fries, roast beef and a tuna fish salad. Mary ate corn, mashed potatoes, pork chops and a tuna fish salad.

i. What probably caused the upset stomachs?

ii. In arriving at the cause, you used a method like the method of one of the four explanations in item 9. like which? how like it?

iii. Can you formulate the method?

11. Contrast the method just used with that of the following case: Experiments were devised to show that yellow fever was transmitted by the mosquito alone, all other reasonable opportunities for being infected being excluded. A small building was erected, all windows and doors and every other possible opening being absolutely mosquito-proof. A wire mosquito screen divided the room into two spaces. In one of these spaces fifteen mosquitoes,

which had fed on yellow fever patients, were liberated. A non-immune volunteer entered the room with the mosquitoes and was bitten by seven mosquitoes. Four days later, he suffered an attack of yellow fever. Two other non-immune men slept for thirteen nights in the mosquito-free room without disturbances of any sort.

i. What probably caused the yellow fever?

ii. What part do the undisturbed men play in the evidence? is there anything like them in the evidence in item 10?

iii. Can you formulate the method by which you arrived at your cause?

12. Assume now that you want to test further the explanation proposed in 11. To do this, you first put 7 infected mosquitoes into a room with 7 non-immune men, then 1 infected mosquito in a room with 14 non-immune men, then 14 infected mosquitoes in a room with 1 non-immune man.

i. What different results would you anticipate?

ii. Assume that as the number of infected mosquitoes per men increased so did the incidence of yellow fever: would this be further evidence to assert cause?

iii. How would you describe your method in this case?

13. Items 10, 11, and 12 of this exercise represent three different methods for concluding X caused Y. Which of these methods did Louis Pasteur use in the following incident?

(Paul de Kruif, Microbe Hunters.)

14. Construct two cause and effect arguments, one sound and the other unsound. Use either the method of agreement or the method of difference as evidence to make your sound one. Use either the method of agreement or the method of difference and show the unsoundness of your second argument.

Exercise 14: From Some to Many

1. Compare the two reports which follow, A and B, by asking of them the questions listed below, a - g.

A. I filled a pan with water just to the overflow point; I weighed a cake of Ivory soap and a larger pan, and recorded the weights. I then placed the smaller pan in the larger pan, and the cake of soap in the water in the smaller pan. The water overflowed into the larger pan. I then removed the smaller pan and again weighed the larger pan, this time with the overflowed water in it. The difference between the original weight of the larger pan and its weight with the overflow water in it was the weight of the water which overflowed or was displaced when I put the cake of soap in. This weight was the same as the weight of the cake of soap. It is thus apparent that all floating bodies displace a weight of water equal to their own weight.

B. My son worked his way through college and it did him a world of good. Therefore all boys should have to work their way through college.

a. Which sentences are the reasons and which the conclusions in each of these two reports?

b. How would you characterize the relationship of evidence to conclusions?

c. Which report deals with the simpler material? in what way simpler?

d. Which is more likely to involve constant natural laws?

e. Which incident is more likely to be repeated with contradictory results? Which with the same results?

f. With which would you wish to see a good many more instances before you bought the conclusion? Why?

g. What are other subjects and conclusions which you could safely generalize about from relatively few instances? others about which you would have to be far more skeptical?

2. Here are two more reports, C and D. Read them carefully, then consider them in terms of the questions listed below.

C. In 1951 a study was made of the effects of smoking. Here is a portion of Dr. E. Cuyler Hammond's report:

(E. Cuyler Hammond, "The Effects of Smoking," in Scientific American, July 1962, pp. 41-42.)

D. In his last weekly newsletter to members of his district, Representative Smith wrote, "Most of the letters I have received clearly express disfavor in the President's medicare bill, so the majority of the American people are against it."

a. Which sentences in these reports are reasons? which are conclusions?

b. How can you characterize the relationship of the reasons to the conclusion?

c. What did the investigator look at in his investigation?

d. What did he say about what he looked at?

e. What does he draw his conclusion about? Do the reasons and conclusions speak literally of the same things? or of the same kinds of things?

f. What does he say about what he draws his conclusions about?

g. Which investigation deals with the simpler material? in what way simpler?

h. In which investigation are the observed instances more carefully selected? How so?

i. In which investigation are the observed instances more likely to be representative?

j. In which are the relevant factors likely to be more constant?

k. How would you go about strengthening the weaker investigation?

3. Here are two more reports, E and F, both obviously unsound. Analyze them in the way that hou have analyzed reports A-D, identify the logical weaknesses of each, and suggest ways of strengthening the investigation and logic of each report.

E. To the Editor: I read in the paper quite frequently articles about a term called "feather bedding." I have also seen pictures in regard to the term, the latest being a group of men being hauled in a big feather bed on the rear of a train about ready to be left behind.

This is a most disgusting and highly publicized term that we on the railroad get a little tired of hearing. If it were allowed I would like to take anyone who believes in feather bedding with me just one trip. I think that would be sufficient. For an example the morning of the 13th we arrived back at Simpsonville on our return trip from the Millwood sand plant. The time was 3:30 in the morning and the temperature was a cool 5 below zero. I went to the telephone to obtain permission to occupy the main track from Simpsonville to Greenville and after some 30 to 40 minutes hanging on the phone and still not being able to contact anyone I went uptown in Simpsonville to see if I could find some one that would be kind enough to crawl out of their big feather bed and let me use their phone. After walking around for some time I was fortunate in seeing a light in a window. I went to the house and was readily admitted to this gentleman's home, placed the call, and obtained the permission from the operator at Hadley. If there had been an operator at Greenville this inconvenience to me and also to the kind gentleman would have been eliminated.

I think from the example I have related to you that all of the publicity about feather bedding is entirely unfounded. W. P. Reilley, Donductor, PRR

F. All high school dropouts are shiftless and lazy, for the ones that have worked for me and my friends haven't come near to earning their pay.

4. Using the following as your sample, make sound generalizations about:

a. sentence length
b. how many nouns form their plurals
c. frequency of modifiers

(William Faulkner, The Unvanquished.)

C. FINDING A WAY TO SAY IT

Exercise 15: Introduction

You have examined ways of finding something to say, now what are some strategies for saying it? In effect this question can be translated as "What jobs is language frequently used to do in essay writing," and "What are some of the forms used to do these jobs?" To begin to get an answer, examine the parts of a telephone conversation which follows. Clearly parts of a telephone conversation do not comprise an essay. Yet in many ways parts of many telephone conversations are analogous to many essays, and by examining closely the uses of language in the simpler situation (the telephone conversation) one can learn a good deal about the more sophisticated use of language in the more complex situation. The telephone conversation is one which might have taken place between most anyone and a garage man; you are given only what anyone said, and what the garage man replied is indicated only by ellipses (...). Read the conversation through carefully; then, using the questions which follow, analyze it:

A. Hello, Ed? This is David Le Frisk at school..., Fine, and you?... You hear the fight last night?... Wasn't that a let down?

B. I've got a problem on the car, Ed: no brakes. Can you get them fixed up this morning?

C. The brake pedal goes clear to the floor, can't pump them up or anything, there's just nothing there. And I have to go to Karachi this afternoon.

D. You've always managed to keep my wheels rolling before, Ed, and I'd be pretty reluctant to make that trip in a borrowed car. It shouldn't be much, you just relined those brakes six months ago. ...

E. Well, thanks a lot, Ed, it sure would be awkward for me if you couldn't. I'll be right down. Thanks again. See you.

1. Which of the following labels best expresses the job which the teacher's whole conversation seeks to do?
   a. to inform (i.e., giving the facts straight)
   b. to express (i.e., saying how he feels)
   c. To contract (i.e., promising to do something)
   d. to imagine (i.e., showing us new ideas or new views of experience)
   e. to direct (i.e., getting someone to do something)
   f. to make two parties stick together (i.e., creating a feeling of togetherness)

2. The customer's utterances are divided into six groups. Of each group, you should ask the following: Which of the following, alone or in combination, best characterizes the way the garage man should understand and regard what the customer is saying: (a) Is he giving me the facts and giving them to me straight? (b) Such depth of feeling! I had no idea that this meant so much to him, or that his innermost feelings were so involved! (c) Can I trust him to do as he promises to do? (d) How genuinely and meaningfully he has imagined the situation! (e) Can I afford to do what he asks me to? or not? (f) He's a nice guy, y'know?

3. Now use these six labels to characterize each of the five groups of the customer's utterances.

4. Now use these six labels to characterize each sentence in the first group.

5. Now of the whole utterance ask the following questions: (a) In which group of sentences is the informative part of the conversation? (b) In which does he anticipate and eliminate ways in which the garage man might object or misunderstand or protest or refuse to see the situation as he see it? (c) In which does he in a sense just shake hands with the garage man? (d) In which does he suggest most specifically yet generally what he is up to in making the call? (e) Where does he get the greatest sense of urgency?

6. Now use the following labels to characterize each of the five groups of the teacher's utterances. You may need to use a combination of labels to account adequately for the jobs which the utterances are used to do.
   a. Refutation (Anticipation of Objection)
   b. Elaboration (Documentation, Proof, Confirmation)
   c. Proposition (Statement of Purpose)
   d. Introduction
   e. Conclusion

7. The labels in question 5 are traditional labels for parts of essays, while the labels in question 2 tend to be labels for some frequent uses of language, as you know. What correspondence is there between the situations in which you can apply the different kinds of labels?

8. Imagine a situation in which your whole telephone conversation should most appropriately be labeled (a) informative language, (b) expressive language, (c) imaginative language, (d) contractive language, (e) directive language, (f) cohesive language.

9. Imagine a telephone conversation in which the (a) introduction is either non-existent or of a very different sort than that used here, (b) the statement of purpose is either non-existent or of a very different sort than the one used here, (c) the elaboration is either non-existent or of a very different sort than the one used here, (d) the refutation is either non-existent or of a very different sort than the one used here, (e) the conclusion is either non-existent or of a very different sort than the one used here.

10. As you changed the situations in the preceding problem, did you change audiences? purposes? subjects? all three? Would you expect a consistent relationship to exist between these factors and the different jobs you used language to do, or the different strategies you used for these jobs?

11. Aristotle says that "people always think well of speeches adapted to, and reflecting, their own character: and we can see how to compose our speeches so as to adapt both them and ourselves to our audience." (Rhetorica) Is the customer's conversation adapted to the character of the garage man? Does it reflect the character of the garage man? Is "reflecting" and "being adapted to" the same thing? The customer says "You've always managed to keep my wheels rolling before, Ed." Is this necessarily true? If it is not true, does it reflect the garage man's character? Does it reflect a way the garage man would like to think of himself? On the basis of what the customer says, make a list of the characteristics of the role or image of the garage man. Are these qualities necessarily descriptive of the garage man?

Exercise 16: Overview

Read the following piece of an essay very carefully, then ask of it the questions which follow.

A. Articulating explicitly, summarizing, and writing down ideas perceived in discussion is always useful. Thus the implications of a close analysis of a telephone conversation such as you have just made can be usefully articulated, summarized, and written down here. What are these implications?

First, the telephone conversation can be meaningfully described as a series of jobs which the speaker does with language. Second, the speaker chooses his jobs and his manner of doing them in terms of his audience, his subject, and his primary purpose. Third, telephone conversations are sometimes analogous to some kinds of writing situations, at least in a superficial way. Fourth, the analogy implies quite a bit about problems of arrangement in composition.

B. In looking at what the customer had to say to the garage man, one might well say that at the beginning of the conversation, the customer is in a sense shaking the garage man's hand, greeting him in such a way as to assure him of his friendly intentions, generating a feeling of friendliness, of togetherness. Then in B he tells the garage man generally what he is up to, and in part C he informs the garage man of the reasons why. Part D is primarily refuting, and part E another handshake.

In effect, that is, you can look at the telephone conversation as a series of jobs. In one sense, of course, the whole conversation is a single job--talking, and the customer is a talker, or even more particularly, the single job of the whole conversation is to direct, the customer is directing the garage man to do something. True. But think of the jobs a builder does. Sometimes he's a sawyer, sometimes a pounder, sometimes a screw driver, or putty putter on-er. Or excess paste scraper-offer. That's what the jobs of the speaker in a telephone conversation are like. Thus we can think of talking on the telephone as performing a series of roles. You might summarize all of them in terms of the most important; you might say of a whole conversation that it was simply a togetherness chat or a cohesive chat, or of another one, that it was simply a directive chat. Yet in looking more closely at any one you could still find that the speakers did perform several different jobs with language during the course of the conversation.

Moreover, by comparing this conversation with others you have had, you can see that these jobs tend to be done primarily in certain places in the conversation. You are most directly concerned with togetherness, for example, at the beginning and at the end of the conversation. You are most directly concerned with getting the facts straight and demonstrating that they are facts in the middle of the conversation. You usually are not most directly concerned with anticipating objections and misunderstandings until after the facts are presented, although one is somewhat concerned with anticipating objections and misunderstandings throughout.

C. This section of the essay is omitted. If it were included it would develop the second, third, and fourth points.

D. Of course there are major differences between a telephone conversation and a writing situation. There are the obvious differences in the media, such as the vocal qualifiers in speech for which you can compensate in writing only by word order and punctuation, and then only crudely compensate. But more particularly there are differences in the situation by which, although you cannot deliberate long in speaking on the telephone, you can correct yourself, while in writing, although you can correct yourself endlessly, you may still go wrong, and not know where or how or why--or even that you have gone wrong. The writing situation is infinitely more complex. This is all true enough.

E. But it in no way qualifies the similarities which we have already seen; these similarities are true of many telephone conversations and many writing situations. Nor does it shadow in any way the insights we have gained about writing. The fact is that we have gained a way of analyzing essays, a way of reading, a way of responding to essays of considerable sophistication, as well as a way of constructing them ourselves. And there is no better time to begin using it than right now.

Questions:

1a. In Part A, which sentences or parts of sentences serve to shake your hand? which to suggest what the writer is up to?

1b. How is it that the writer in this case spends so little time shaking your hand? What elements of the situation--what in the nature of your relationship to the subject, of the writer's relationship to you seem to permit such a quick plunge?

1c. When might a writer writing on this subject and making the same four points wish to spend more time handshaking?

1d. Is there anything about this first part which when you first read it made you feel very strongly for or against the writer or what he had to say? Is there anything which mildly attracted or repelled you? In fact, this is the same old situation of a teacher talking to students: is the teacher talking down to the students? do you feel that the teacher is talking down to you? if so, what phrases or sentences or words give you that feeling?

2a. Does the statement of the fact or the proposition serve to tell you what is coming? Is it "introductory" in fact as well as in theory (and in position)? Does it in effect also summarize what you already have perceived? Or does it only pretend to?

2b. When might the proposition be dispensed with? How might an essay lead the reader to these points in much the same way as the preceding exercises led you to them?

2c. As a reader, you arrive at the proposition of the essay relatively early; did the writer necessarily arrive at it in the same way? In fact he did arrive at the proposition very early in the writing or the essay but notice that he didn't finish writing the essay either; did he necessarily arrive at it early? When are some possible times for the writer to arrive at a final formulation of the proposition?

3a. In Part B, what sources of knowledge or invention did the writer of this essay draw upon? Did he just look in his heart and write?

3b. In Part B, are any sentences or parts of sentences primarily refuting?

3c. In Part B, which sentences are primarily informative? directive? cohesive? contractive? expressive?

4a. What sources of knowledge did the writer draw upon in Part D?

4b. In Part D, which sentences are or which parts of sentences are primarily refuting?

4c. Which sentences or parts of sentences are primarily informative?

4d. Conventionally the primary purpose of a "refutation" in composition is said to be to anticipate and remove the objections which a reader is likely to have to what has been said; did you have any such objections? Was Part D superfluous then? or did it in your experience of reading this essay serve a purpose? If so, what? if not, how would you urge the writer to revise the essay? and why?

5a. In Part E, what sources of knowledge did the writer draw upon?

5b. In Part E, are any sentences or parts of sentences primarily informative? directive? cohesive? expressive?

Exercise 17: Conventions for Beginning

Several groups of introductions appear in this exercise. They are real introductions from real essays by real people. They are interesting in their diversity and individuality, and in the range of professional stances and strategies they represent. Here's the first group: read them through carefully, observing yourself as a reader as candidly as you can.

Group A:

1. (Lionel Ruby, "Are All Generalizations False?" The Art of Making Sense, J. B. Lippincott Company, 1954.)

2. (Northrup Frye, "The Structure of Comedy" Anatomy of Criticism.)

3. (Philbrick, "Bias Words," Language and the Law, MacMillan Company, 1951.)

There you have the first group of introductions. Now think about them in terms of the following questions.

(a) Questions concerning Order of Composition: As we encounter this introduction in reading the essay, it is first. Is there any reason to think the writer also wrote it first? Is there any reason to think the writer had to write it before he wrote the test of the essay?

(b) Questions concerning Invention: What source of knowledge did the writer draw upon here? how would he have acquired this information? are you already similarly equipped? if not, how might you become equipped to utilize the same or similar information?

How would you label the writer's strategy here? Is it related to any of the kinds of invention or discovery which you have looked at? if so, to which?

How would you characterize or describe the writer's strategy? is it gradual? Does it utilize particular examples, instances, facts? Does it move from the more to the less general? More to the less particular?

What sort of subject does this strategy of introduction seem to be used for here? what sort of purpose? audience?

Might the same information have been used with a different strategy?

Might a different strategy have been used with this subject, audience and purpose? for example? (Be careful in answering, whatever you say might be held against you in the form of a writing assignment.)

How are the introductions in this group alike? by what principle were they classified together as a group?

(c) Questions concerning the Role of the Writer and Reader: Does the writer in any way seem authoritative? Competent for the matter at hand? if so, what words, phrases, or sentences make him seem so? what qualities of the writer are qualities you would like to possess (if any)?

Which sentences or parts of sentences are informative? cohesive? refuting? contractive? directive? expressive?

What qualities does this writer think his reader likes to think of himself as possessing? What words, phrases, or sentences tell you so?

Does the first sentence of this introduction work in any striking and describable way? Could you rearrange the order of the first three sentences? what changes in impact would result?

Was there when you first read this introduction anything in your experience of reading which could meaningfully and truthfully be termed "being interested"? How do you know when you are interested? What do you do? How do you know when you are not interested? Was there anything in your experience of reading this which could be significantly and truthfully be termed "being favorably disposed to accept the author's point"? How do you know when you are so disposed? when you are not so disposed? what do you do in each instance? (Not, what might you do if you were made of green cheese, but what you have in fact done?)

The teachers who put this unit together could tell each of these passages was an introduction because they had the rest of the essay to go by: the introduction, they knew, was what came first in the essay. But--you don't have the whole essay to go by, you have only the word of a group of English teachers, and the word of English teachers is notoriously unreliable. Can you be reasonably sure anyway that these are introductions? Is there anything about the way that they are put together which tells you that they are introductions? anything about the way they read? your experience in reading them? the jobs which language is used to do in them?

The essays which you have to write presently are and have been written for classmates or teachers or both, for the most part. Assuming those audiences, what subjects and purposes might permit you to model your introduction after this one? Have you already used this sort of introduction? seen it used in other student essays? for what sort of subject? audience? purpose? If so, how do you suppose that you or your fellow students learned to use this sort of introduction?

So much for the questions. Now here's another group of professional introductions to essays. Read them through carefully, then ask the above questions of them, then go on to the following groups of introductions, reading each carefully, then considering each group in terms of the above questions.

Group B

1. (John Ciardi, "The Unfading Beauty: A Well-Filled Mind", Glamour, Condi Nast Publications Inc.)

2. (E. B. White, "Freedom".)

3. (Bradford Torrey, "A Short Month".)

Group C

1. (Viola Waterhouse, "Independent and Dependent Sentences," International Journal of American Linguistics, Vol. XXIX, pp. 45-54.)

2. ( )

3. (Philip M. Hauser, "What 'Population Explosion' Really Means".)

4. (Anne Fremantle, "Review of James Kritzech (ed), Anthology of Islamic Literature: From the Rise of Islam to Modern Times", Reporter, March 26, 1964.)

Group D

1. (Wm. H. Whyte, Jr., "The Fight Against Genius.")

2. ("Why Do We Let Those Babies Die?", Readers Digest, 1964.)

Group E

1. Every reader of A TALE OF TWO CITIES will answer the question of what the novel is about in a slightly different way from every other reader, because each will pick out slightly different details as striking and significant. But apart from this wide variation in the choice of details, most readers in attempting to answer the question will fall into one of three groups.

One group of readers will say that the book is about the fictional personages and events it presents, and they will be perfectly correct. The novel does concern a French physician, Dr. Manette, who has been unjustly imprisoned in the Bastille for nearly eighteen years before the story begins. It also concerns the English representative of an international banking house, a man named Jarvis Lorry, who, at the opening of the book, is on his way to reclaim the crazed physician from the Parisian attic where he has been hidden since he got out of the Bastille. It further concerns Madame Defarge and her husband, who own the wine shop above which Dr. Manette has been secreted, and Dr. Manette's daughter Lucie, who meets Mr. Lorry before he leaves England and joins him on his errand to rescue her father. And so on and so on. These characters and the things they do belong to the story, and they can quite properly be considered what the novel is about.

Another group of readers will say that the book is about the French Revolution, and they too will be correct. A TALE OF TWO CITIES opens in 1775, when the Revolution is still an underground movement, a conspiracy carried on in such places as the Defarges' wine shop; and it ends eighteen years later, with the mass slaughter of the Reign of Terror in 1793. To be sure, most of the great events of the Revolution take place off stage in the novel, but they have such a profound effect on what happens to the characters that the story is unimaginable outside the great historical brackets of the Revolution, and it is certainly no error to say that these events which form so important a part of the setting are what the novel is about.

Still a third group of readers will attempt to look beyond the fictional and historical events to see the book more generally. They will realize that the action of the book is symbolic, that in working out their private destinies the characters are also participating in a larger pattern which adds up to the writer's vision of human life. This is not to say that the characters merely illustrate ideas that Dickens wants to implant in his reader's mind, as the animal characters in Aesop's fables do, or that the reader has necessarily grasped the meaning of the book if he can reduce it to some simple moral statement. Rather it is to say that the book presents a certain kind of picture of human life in the dramatic language of character and event.

Reading A TALE OF TWO CITIES simply as a story is not entirely easy, because the novel has a complicated plot and because Dickens has sometimes chosen to reveal the plot in a way that makes it seem more complex than it is. Reading the novel as an account of an historical epoch presents fewer difficulties, because any good encyclopedia will provide a summary of the historical events adequate to the needs of the reader, though he should keep in mind that Dickens' interpretation of the French Revolution is only one of many. Reading the book as symbolic action is undoubtedly the most difficult way of approaching it, but also the most rewarding.

In order to read a novel as symbolic action we need to do two very different and almost contradictory things: first we need to look very closely at the details, in order to see not only what bearing they have on the development of the story but also how they reveal the more general ideas behind it; and second we need to stand back from the details to survey the whole sweep of the book, to see how one event is related to another not only chronologically (as one event precedes another) or causally (as one event leads to another) but imaginatively: how the events combine to form a picture or interpretation of life. And we need to scrutinize the characters in much the same way in order to see their interplay both in the action of the novel and in int framework of ideas: how one character contrasts with another or comments on another not merely in what he says but in his very style of life, his ways of approaching the crucial situations of his existence.

2. (Waldo B. Sweet, "A Quick Look at English," Latin: A Structural Approach, The University of Michigan Press, Ann Arbor, 1957.)

3. (Gledhill Cameron, "Some Words Stop at Marietta, Ohio," Collier's, June 25, 1954.)

4. (Irving Babbitt, "Genius and Taste.")

Group F

1. (Curtis Harnack, "The Wasteful Savers" The Reporter, September 29, 1960.)

2. I heartily accept the motto,--"That government is best which governs least"; and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe,--"That government is best which governs not at all"; and when men are prepared for it, that will be the kind of government which they will have. Government is at best an expedient; but most governments are usually, and all governments are sometimes, inexpedient. (Henry David Thoreau, Civil Disobedience.)

3. (I. A. Richards, "The Interactions of Words," The Language of Poetry, Princeton University Press, Princeton, New Jersey.)

4. Fact is often stranger than fiction. There is something almost uncanny about the facts which have been researched on related circumstances in the lives and asassinations of Presidents Lincoln and Kennedy. (Lincoln Journal, Lincoln, Nebraska, 1964.)

Group G

1. It is generally agreed that the Iliad and the Odyssey are largely the work of one great poet, or perhaps two, who flourished upwards of three thousand

years ago. Both poems are consciously and elaborately organized, and the convincing and subtle characterization is remarkably consistent from one to the other. Myths, the rich language of epic formulae, and many of the technical devices the poet used were doubtless part of his heritage as a bard, and it seems certain that the art of poetry in the Aegean area was a very old art long before Homer put hand to lyre. We may also be sure that he greatly enriched the language and tradition in which he worked, for to his material he brought verbal and structural powers of the first order. At any rate, the two Homeric poems became the primary and most important educational influence on Greek Culture and one of the most powerful forces that worked to form the mind of Europe and the modern world. To our literary and cultural tradition Homer is central. His poems have informed our liberal education for centuries and continue to be an influence of great fertility, as, with special reference to the Odyssey, the names of Joyce and Kazantzakis are enough to indicate.

Why are the poems of Homer so universal in significance and perennial in appeal?

2. James Dierke, an assistant school superintendent in San Francisco, recently came forth with an unusual proposal for dealing with the problem of school dropouts. He suggested that all high-school students be given duly certified diplomas, regardless of whether they had passed their examinations or not. Dierke was willing to grant that there might be some merit in letting the diplomas so issued be annotated to indicate whether the recipient had mastered the arts of reading and writing, but he deplored any further certification of scholastic achievement.

This modest proposal, it should be noted, came in response to a complaint by the San Francisco welfare department that the school system's failure to graduate enough students was the immediate cause of the dropout problem. What Dierke was saying with his wry reply,then, was simply that if we have created a society in which the very possibility of any individual's economic usefulness requires his possession of a high-school diploma, the obvious solution is to degrade the diploma to the level of a birth certificate, presented amid appropriate commencement ceremonies some eighteen years after the fact.

How serious or even real is the problem of high-school dropouts?

3. On April 23, 1962, the Reverend James C. Chandler appeared before voting registrar Theron C. Lynd in Hattiesburg, Forrest County, Mississippi. Six months earlier the Negro minister had failed the state constitution interpretation test, though Lind refused to tell him why. Now he was meticulous in filling out the application form and in interpreting the rather complicated Sec. 206 of the constitution that Lynd assigned him.

When the minister had finished, Lynd accepted the interpretation and said he thought the application form was perfect. He wrote the minister's name in the voter registry. Then he said no, there was just one little error. So the minister took the form back and changed his signature from "James C. Chandler" to "James Cleveland Chandler." But Lynd said that was not it, and he refused to give the form back again or say what the error was. He crossed the minister's name from the book. Later the minister found out that he had been rejected because he had given the year of his birth but not his age.

On July 12, 1961 John Cecil McMillan, white, of George County, Mississippi, went to register. He was given Sec. 30 of the state constitution--an almost standard section for white applicants--to interpret: "There shall be no imprisonment for debt." This was his interpretation:

"I thank that a Neorger should have 2 years in collage before voting because he don't under stand."

Having completed Question 19, interpretation of a section of the constitution, McMillan then addressed himself to Question 20--"What are the duties and obligations of citizenship?" He wrote: "under Standing of pepper & Government ship Bessing." McMillan passed and was registered.

Group H

(S. I Hayakawa, Language in Thought and Action, Harcourt, Brace & World, Inc., 1949.)

Exercise 18: Conventions for Proposing

In the preceding exercise, you looked at the way successful writers have begun expository essays; in this exercise you want to take your examination of the professional writings one step past the beginning to the next part of the essay--to the statement of the proposition. So the writer's got a beginning: then what does he do? The following quotations from well known writers should enable you to answer that question. So that you might see this next step in its natural habitat, we reproduce and ask you to read through introductions as well as propositions, and we supply a list of questions which you might profitably use as a pair of glasses through which to look at the professional quotations. Here are the questions:

A. Questions concerning the context: How technical is the subject? how qualified the probable audience? Was the passage originally spoken or written? Is this in any way reflected in the form or content of the proposition?

b. Questions concerning the Form: Recall the introductions you looked at in the last exercise: did any preclude or obviate the use of a proposition? Given this subject, when might you wish to omit the porposition entirely? How would you do it?

c. Questions concerning Clarity: How difficult to understand are the words and sentences of the proposition? Is the writer being figurative? fancy? Do his words, sentence structures, or rhetorical ornaments contrast in any way with those of the introduction? Is there a movement of thought from the more to the less general or from the less to the more general?

d. Questions concerning Function: Can you from your examination of the proposition surmise anything about the content--subject and main ideas--of the essay? about the form or sequence of ideas in the essay? Is the writer doing any defining here? attention getting? Is he explaining any parts of the introduction? Is he in any way accounting for how he comes to be asking you to read on this subject? Or providing the historical background of the ideas involved? How are the functions of the proposition here like or unlike that of others you have examined?

And here are your professional examples for examination:

1. (Ruther and Edward Brecher, "The Happiest Creatures on Earth?" in Leo Hamalian, et. al., eds., Reading and Rhetoric from Harper's 1 (Harper and Row, Publishers: New York, 1962, pp. 107-108.)

2. I heartily accept the motto,--"That government is best which governs least;" and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe,--"That government is best which governs not at all;" and when men are prepared for it, that will be the kind of government which they will have. Government is at best an expedient; but most governments are usually, and all governments are sometimes, inexpedient.

But, to speak practically and as a citizen, unlike those who call themselves no-government men, I ask for, not at once no government, but at once a better government. Let every man make known what kind of government would command his respect, and that will be one step toward obtaining it. (Henry David Thoreau, "Resistance to Civil Government".)

3. (John Ciardi, "The Unfading Beauty: A Well-Filled Mind," *Glamour*, Conde Nast Publications Inc.)

4. John 14.20. At that Day shall ye know that I am in my Father, and you in me, and I in you.

The two Volumes of the Scriptures are justly, and properly called two Testaments, for they are *Testatio Mentis*, the attestation, the declaration of the will and pleasure of God, how it pleased him to be served under the Law, and how in the state of the Gospell. But to speak according to the ordinary acceptation of the word, the Testament, that is, The Last Will of Christ Jesus, is this speech, this declaration of his, to his Apostles, of which this text is a part. For, it was spoken, as at his Death-bed, his last Supper: And it was before his Agony in the garden, so that (if we should consider him as a mere man) there was no inordinateness, no irregularity in his affections; it was testified with sufficient witnesses, and it was sealed in blood, in the Institution of the Sacrament. By this Will then, as a rich, and abundant, and liberal Testator, having given them so great a Legacy, as *a place in the kingdom of heaven*, yet he adds a codicill, he gives more, he gives them the evidence by which they should maintain their right to that kingdom, that is, the testimony of the spirit, *The Comforter, the Holy Ghost*, whom he promises to send to them; and still more and more abundant, he promises them, that that assurance of their right shall not be taken from them, till he himself return again to give them an everlasting possession, *That he may receive us unto himself, and that where he is, we may also be*. The main Legacy, the gody of the gift is before; That which is given in this Text, is part of that evidence by which it appears to us that we have right, and by which that right is maintained, and that is knowledge, that knowledge which we have of our interest in God, and his kingdom here; *At that day ye shall know and see*.

And in the giving of this, we shall consider, first, the Legacy itself, this knowledge, *Cognoscetis, Ye shall know*; And secondly, the time when this Legacy grows due to us, *In illo die, At that day ye shall know*; And thirdly, how much of this treasure is devised to us, what portion of this heavenly knowledge is bequeathed to us, and that is in three great summes, in three great mysteries; First, ye shall know the mystery of the Trinity, of distinct persons in the Godhead; *Ego in patre, That I am in my Father*; And then the mystery of the Incarnation of God, who took our flesh, *Yos in me, That you are in me*; And lastly, the mystery and working of our Redemption, in our Sanctification, *Ego in vobis, That Christ* (by his Spirit, the Holy Ghost) *is in us*.

5. (Arthur Schlesinger, Jr., "Many Faces of Communism: Theological Society," inLeo Hamalian, et. al., eds., *Reading and Rhetoric from Harpers 1*, Harper & Row, Publishers, Inc., New York, 1962, pp. 186-187.)

6. (Darrell Huff, "The Mathematics of Sex, Gambling, and Insurance," in Leo Hamalian, et. al. eds., *Reading and Rhetoric from Harper's 1*, Harper & Row, Publishers, Inc., New York, 1962, pp. 70-71.)

7. (E. B. White, "Freedom".)

8. (Northrup Frye, "The Structure of Comedy," *Anatomy of Comedy*.)

9. These are words spoken by our Saviour to his Disciples in the Mount; a treasure deposited in those disciples, but in those disciples, as depositaries for us; an Oracle uttered to those disciples, but through those disciples to us; Paradise conveyed to those disciples, but to those disciples, as feoffees in trust

for us; to every one of us, in them (from him, that rides with his hundreds of Torches, to him that crawles with his rush-candle) our Saviour sayes, Let your light so shine before men, that they may see your good works, &c. The words have two parts; so must our explication of them; first a precept, *Sic luceat*, (Let your light so shine before men) and then the reason, the purpose, the end, the effect, *ut videant*,(that men may see your good words, &c.) From the first bough will divers branches spring, and divers from the other; all of good taste and nourishment, if we might stay to presse the fruits thereof. We cannot; yet, in the first we shall insist a while upon each of these three; First, the light itself, what that is, *Sic luceat lux*, Let your light so shine; And then, secondly, what this propriety is, *lux vestra*, (Let your light shine, yours;) and lastly what this emanation of this light upon others is, *coram hominibus*, (Let your light shine before men.) The second part, which is the reason, or the effect of this precept, *ut videant*, (that men may see your good works, and glorifie your father which is in heaven) abounds in particular considerations; and I should weary you, if I should make you stand all the while under so heavy a load, as to charge your memories with all those particulars, so long before I come to handle them. Reserving them therefore to their due time, anon, proceed we now to the branches of our first part, first the light in itself, then the propriety in us, lastly, the emanation upon others, Let your light so shine before men. (Potter & Simpson, X, #3, pp. 85-86.)

Exercise 19: Conventions for Refuting

Here is the first paragraph, plus the first sentence of the second paragraph of the beginning of a recent scholarly book. Read it carefully, then consider the questions which follow it:

1. A prominent art historian has characterized the Middle Ages as an age of "artistry," an age before "art" in the true sense of the word was finally brought to life again in the Renaissance. Although some students of the Middle Ages may feel that this view is prejudiced, it is, nevertheless, in one form or another, widespread; and on the basis of modern aesthetic presuppositions it embodies a large element of truth. There are profound differences between the arts of the Middle Ages and those of modern times, especially if we consider developments subsequent to the beginnings of the romantic movement. To attempt to explain these differences away so as to make what is medieval seem modern is only to prepare false expectations, and we must guard against the very natural tendency of critics to project modern "truths" concerning the nature of beauty and of art on a past which was entirely innocent of these "truths."

Perhaps a better understanding of what is "medieval" can be achieved, and hence a sounder appreciation for it, if we examine some of the differences between the presuppositions of medieval art and those of modern art, suspending, at least for the moment, our desire to make spontaneous judgments of value. (D. W. Robertson, *Preface to Chaucer*, Princeton University Press, Princeton, New Jersey, 1963, p. 3.)

a. Identify the introduction and proposition.

b. Is there anything in the strategy of the introduction which can be said to be "refuting"? a statement? a phrase or word choice? If so, what was refuted?

c. Is there anything in the strategy of the proposition which can be said to be "refuting"?

2. The following are paragraphs 7, 8, 9, and 10, from an essay which totals 26 paragraphs, an essay which seeks primarily to get the reader to view the

contemporary public school system more favorably. Read them through carefully, then answer the questions which follow:

(Sloan Wilson, "Public Schools are Better than You Think," Harper's Magazine, September, 1955.)

a. What job does the word "admittedly" as used here do? how does it affect the role of the writer? of the reader?

b. What is the function of the pseudo-dialogue of the paragraph beginning "But all children . . ."? Is this a common device? How else might the writer have written this paragraph? What changes then ensue in the role of the paragraph? in the stance of the writer?

c. What is the effect of the opening sentence of the last paragraph? That is, why the repetition of the grammatical subject? why the negative statement? what do these make the stance of the writer?

d. Where do you find negative statements? How are they used? Look at some of your own writing? do you use negative statements at all? what for?

3. The following is the eighth paragraph of an essay of 29 paragraphs. Read it carefully, then ask of it the questions which follow:

Occasionally someone would be so unregeneratively unattractive that we had to concede that his unattractiveness reflected not a quirk of personality but a defect in his origins: we would concede a little guiltily--and still affirming our belief in equality--that he hadn't had all the advantages we'd had. This charitable Western assumption of equality may have no justification in reality; it is not universally felt even there, and may disappear as the West fills up, but it is nonetheless a heart-warming trait, whose absence throughout much of the world accounts for many of the world's needless hatreds. (Thomas Griffith, "Go East, Young Man," The Waist-High Culture, Harper & Brothers, New York, 1959.)

Underline the negative statements here. How do they work in relation to the roles of the reader and writer?

b. Notice the verb form "may have no." How does the use of the auxiliary "may" work? that is, how does it affect the roles of reader and writer? what is the primary function of the clause in which it occurs?

4. Here is a pair of medial paragraphs:

(D. W. Brogan, "A Fresh Approach of the Civil War," Leo Hamalian, et. al., eds., Reading and Rhetoric from Harper's 1, Harper & Row, Publishers, Inc., New York, 1962, pp. 236-237.)

a. Is there anything here which probably served originally as refutation? If so what? What was refuted?

b. Is the refutation here a matter of word choice? sentence structure? of negative statement? of what is said?

c. Notice the "but" structures; how are they used?

d. Who speaks the first sentence of the second paragraph? To whom is it attributed? How is the structure of this sentence like the structure often used for reporting direct discourse?

5. Here ia a footnote from the middle of an essay:
(David Daiches, "Education in Democratic Society," Commentary, April, 1957.)

a. How might the author have come to put in this footnote? why might he have done so?

b. What is the primary function of the footnote?

c. From the instances of refutations you have observed thus far, what conclusions do you draw about the localization of the function of refutation?

6. Here is the next to the last paragraph of an essay in which the writer says that to meet mounting enrollments, colleges and universities might better reorganize to use their present manpower more like a corporation rather than resort to educational television. Read the paragraph carefully, then consider the questions which follow it.
(Ernest Earnest, "Must the TV Technicians Take Over the Colleges?" AAUP Bulletin, September, 1958.)

a. Is there anything here which probably served the function of refutation in the original context? If so, what was refuted?

b. Again notice the use of auxiliary verbs. Do these occur in passages which are serving the function of refutation?

c. Notice the "but" construction used to begin a sentence. Does this occur in a refuting sentence? Does the preceding or succeeding clause represent the possible objection which the writer is forestalling?

d. Write a paragraph in which you answer all three of the preceding questions and in which you also use a "but" refuting structure like the one used in the above paragraph.

7. Here is the next to the last paragraph of an essay which is in reply to the essay from which the preceding quotation was taken. This essay had twenty-three paragraphs; read it through carefully, then consider the questions which follow:
(Robert F. Schenkkan, "A Reply to Ernest Earnest," AAUP Bulletin, March, 1959.)

a. again, are there any statements here which probably served the purpose of refuting possible opposition statements? Is so, what was refuted?

b. Are there any negative statements? how are the negative statements used?

8. Here is the next to the last paragraph of an essay which is a reply to an essay by Bergen Evans. Read it through carefully, then consider the questions which follow:
(Joseph Wood Krutch, "Great Cliche Debate (Cont.), " The New York Times Magazine, August 31, 1958.)

a. Is there anything here which serves as a refutation? What is refuted? If nothing, in what way does the refutation serve as a refutation?

b. Bergen Evans had argued for the elimination of all cliches; Professor Krutch had replied that he thought that "it is very much worth while to attempt discrimination rather than to denounce every familiar phrase under a 'blanket indictment' . . ." To digress a moment from problems of organization, what do you think about cliches? And how can you criticize the positions which either or both and/or Evans apparently took?

9. Here are the two paragraphs before the last in an essay which argues that biographers need to guard very carefully against subtly twisting the facts they work with; consider the paragraphs carefully, then answer the questions which follow:

(Marchette Chute, "Getting at the Truth," The Saturday Review, September 19, 1953.)

a. Is there anything here which serves to refute? What does it refute?

b. Is there an initial "but" construction? If so, how is it used?

c. Are there negative constructions? Are they all used to refute?

10. Here are the last four paragraphs of an essay; read them carefully:

(Charles L. Black, Jr., "Mr. Justice Black, the Supreme Court, and the Bill of Rights," in Leo Hamalian, et. al., eds., Reading and Rhetoric from Harper's 1, Harper & Row, Publishers, New York, 1962, pp. 141-143.)

a. Is there anything here which serves to pull the teeth of the opposition?

b. What are some "absolutes"? Or what do some people consider absolutes to be "absolutes?" Are they normally considered to be changeable and modifiable?

c. Is the refutation here created by word choice? by stating and destroying opposition arguments? by redefining terms? by smearing the opposition with mud? Or how?

d. The last instances of refutation were all taken from the tail end of the essay in which they occurred. How do these instances modify your generalization about the localization of the function of refutation?

Exercise 20: Conventions for Enging

1. Here are the first and last two paragraphs of an essay of which you have just examined a middle portion; read them through carefully, then answer the questions which follow:

(Marchette Chute, "Getting at the Truth," The Saturday Review, September 19, 1953.)

a. How does the strategy of this conclusion require that you know the introduction to analyze the conclusion? Or does it?

b. From what you know of the essay, how would you characterize the primary function of this conclusion? to inspire? rouse? summarize? titillate? humor? none of these? how?

2. Here is the final paragraph of an essay of which you read the next to the last paragraph in the preceding exercise, Joseph Wood Krutch's answer to Bergen Evans. Read the paragraph through carefully, then answer the questions which follow:

(Joseph Wood Krutch, "Great Cliche Debate (Cont.)," The New York Times Magazine, August 31, 1958.)

a. How would you label the tone of this conclusion? strident? loud? brassy? hard-nosed? beligerent? none of these? Which words, phrases, constructions establish this tone? How is such a tone "persuasive"? (Cf. "A soft answer turneth away wrath.") Professor Krutch is a well-known critic and teacher of drama, and he was writing in reply to Professor Bergen Evans; yet his essay appeared in a newspaper--would you characterize the tone of his conclusion as journalistic? academic? why?

b. Why is Bernard Shaw an appropriate and effective authority for Krutch to city on the problem of usage?

c. Is there any cleverness or wit used here?

d. Is there any formal signal of an ending?

e. What is the primary function of this conclusion? to summarize? to conciliate? to humor? to twit?

3. Here are the beginning and ending paragraphs of an essay which originally was twenty-four paragraphs in length. Read them through carefully, then consider the questions which follow:

(J. Robert Oppenheimer, "Prospects in the Arts and Sciences," Simon and Schuster, Inc., 1955.)

a. Are there any threads relating this introduction and conclusion? Why did the introduction need to be supplied before one could be completely aware of the way the conclusion worked? (Or did it?)

b. Is there a movement of thought here from general to particular or particular to general?

c. Are there any statements here which would work as a first sentence in an essay? Any generalizations, platitudes, or proverbs?

d. What instances of repetition are there in sentence openers? What does this indicate? objectivity? banality? emotion? How is it appropriate for an ending?

e. Notice the differing sentence lengths. Can you suggest how the contrast in length might work in establishing the stance of the writer and role of the reader?

f. J. Robert Oppenheimer is a nuclear physicist and a poet: how does this knowledge qualify the role of the author in the concluding paragraphs?

g. What roles does language play in the concluding paragraphs?

h. What is the primary role of the concluding paragraph?

4. Here are the first and last two paragraphs of an essay which affects a pained gasp at the possibility that comic strips may "threaten" literature; read the paragraphs carefully--they are well-written nonsense, if nonsense--and answer the questions which follow:

(Anonymous, "The Art of an Unknown Future," *The Times Literary Supplement*, May 29, 1953).

a. In the introductory paragraph, notice the way the writer corrects himself "indeed, has already created," If this were indeed self-correction, should he not have deleted "is capable of creating"? What roles does this repetition of the verb play? What does it contribute to the image of the writer?

b. Are there any threads relating this introduction and conclusion? Why did the introduction need to be supplied before one could be completely aware of the way the conclusion worked? (Or did it?)

c. Is there a movement of thought here from general to particular notions or from more particular to more general?

d. How does the brevity of the concluding paragraph work? What qualifiers does this brevity add to the meaning? How does it affect the role or image of the writer?

e. What jobs is language used to do in the concluding paragraph? What is the primary job of the concluding paragraphs?

f. Can you begin to generalize about conclusions? Are there any ways in which this conclusion is like or unlike one or more of the preceding conclusions?

g. How does the verb of the last clause make the last clause appropriately the last clause?

(Louis Zahner, "Composition at the Barricades," *The Atlantic Monthly*, November, 1959).

a. Three consecutive sentences in this conclusion begin, respectively, "English teachers," "Parents," and "More and more people." Among the members of the putative audience of this essay, how many are likely to be omitted from all three of these classes? Do the predicates of the sentences thus begun insult? implicitly gratify?

b. Does it seem likely to you that upon the ability of performance of students in composition classes depends "our survival as a civilized people—perhaps even as a people at all"? How does this sentence, which out of context appears even "rhetorical" in the pejorative sense of that word, come appropriately in concluding paragraphs? How is it prepared for?

c. What is the effect of the repeated expletive subjects, the repeated "it" subjects-may-be verb? Notice the sequence: repetition, complement, hyperbole. Does Calibon frighten you? Was he supposed to? Are you supposed to be Caliban—or are you supposed to feel that he is all those others, the uncivilized ones who are against you and the author? Name your ten best friends; are they "menacing and obdurate"? Do you see them crouching beside Caliban in his cave? What sort of threat is this that Zahner points to, anyway?

d. Professor Zahner begins with an allusion to Oxford University, ends with an allusion to a famous Renaissance play (what is it?); are this beginning and ending appropriate not only to each other but also to the apparent theme of this essay?

e. Is there a movement of thought here from general to particular or from particular to general?

f. Are there any statements or devices used here which one might frequently expect to find also used as an introduction?

g. What different roles does language play in the concluding paragraphs?

h. What is the primary role of language in the concluding paragraph?

6. Here are the opening and closing paragraphs of still another essay; read them through carefully, then answer the questions which follow:

(William O. Aydelotte, "The Detective Story as a Historical Source," The Yale Review, XXXIX, 1949-50, Yale University Press, New Haven, Conn.)

a. Do the opening paragraphs quoted include the proposition? Do the closing paragraphs quoted include any refutation?

b. What jobs is language used to do in the closing paragraphs? What is the primary role of language here?

c. Is there a movement of thought in the opening paragraphs from the more to the less general, or from the more to the less particular? Is there a movement in the closing paragraphs from the more to the less general, or from the more to the less particular?

d. Is there any relationship or peculiar appropriateness between the opening and closing paragraphs?

e. Are there any sentences in the closing paragraphs which might lend themselves to beginning an essay?

f. Glance back over the conclusions quoted thus far: do long paragraphs occur with certain kinds of subjects? certain places of publication? What does this suggest about the nature of conventions for paragraphing?

g. Do you wish to modify in any way your tentative generalizations about conclusions?

7. Here are the opening and closing paragraphs of another essay on the same subject as the essay from which the preceding paragraphs were taken; this essay however, is written by a leading contemporary English poet; read the quoted paragraphs through carefully, then answer the questions which follow.

(W. H. Auden, "The Guilty Vicarage," The Dyer's Hand, New York, Random House, Inc., 1962).

a. Notice the structure of the second and third sentences in the opening paragraph. Are the sentences clear? easy to read? grammatically complete? jazzed up? And do you write structures equally relaxed and clear?

b. Auden writes of his experience in reading detective stories; contrast the stance of the writer of the paragraphs quoted in #6. Which is more effective? authoritative? pedantic? forthright? phony? scholarly?

c. Do any threads relate the opening and closing paragraphs?

d. What roles does language play in the opening paragraphs? in the closing paragraphs? What is the primary role in the opening? in the closing?

8. Here again are opening and closing paragraphs of a professional essay which totaled twenty paragraphs. Read the quoted paragraphs through carefully, then answer the questions which follow.

(George Whalley, "Scholarship and Criticism," University of Toronto Quarterly, XXIX, October, 1959-60.)

a. How is the closing paragraph threaded to the opening?

b. How is the paragraph length and the leisurely pace of both opening and closing appropriate to audience, subject and purpose?

c. What jobs is language used to do in the closing paragraph? What is the primary job of the closing paragraph?

d. Is there in the closing paragraph a discernible movement of thought from the more to the less particular? or from the more to the less general?

e. Can you modify in any way your tentative generalizations about conclusions?

III. SUMMARY

A. COMPOSITION EXERCISES

Exercise 21: Finding a Topic

You have now completed the closer observation of the first two kinds of problems which universally plague writers--finding something to say about their subject and getting it arranged. The third kind of problem--getting it said better--is the subject of another unit. Before you go on to that, you should apply what you've learned from this one; thus this last exercise is a composition assignment, an opportunity to find something to say and to decide your strategies for saying it.

1. Students and teachers and parents consistently carp at the artificiality of theme assignments in English courses; in fact, one might justly characterize a great deal of the writing done on theme assignments as telling no one what you don't have to say on subjects you don't want to talk about anyway. In relation

to this problem, prepare to discuss the following questions.

a. Does it ever happen that you have to use language to tell-no-one-what-you-don't-have-to-say-on-subjects-you-don't-want-to-talk-about-anyway in a writing situation outside of school? Is letter writing ever like that? If so, where do you get what you say in such situations? Is this typical or atypical of your experience in using the written language outside of school?

b. Does it ever happen that you have to use language to tell-no-one-what-you-don't-have-to-say-on-subjects-you-don't-want-to-talk-about-anyway in a speaking situation outside of school? Is having company ever like that? having dinner with your family? Where do you get what you say in such situations? Is this typical of your experience in using the spoken language outside of school?

c. What use of language is primary when you are saying nothing on topics which you have no interest in talking about to no one in particular anyway? What use of language is supposed to be primary in an expository essay assignment?

d. Recall and list some situations in which the writer or speaker normally is called upon to use language informatively.

e. Does the speaker in these situations face the problem of finding a topic? of finding something to say about the topic?

f. In which of the following situations is the writer more likely to have the informative use of language uppermost in what he writes? (In each case the writer is a 10th grade pupil in an English class.) (i) In situation A, the writer has been asked to turn in an assignment tomorrow, an essay on some topic that interests him. (ii) In situation B, the writer thinks he has discovered that the teacher has misunderstood a poem, because he understood the poem, and he is writing his understanding to convince her that her reading was wrong. (iii) In situation C, the writer has been asked to do original research in a science or history course and to report what he discovers; he discovers that two authorities differ, and that it is fairly clear which of them is right. (iv) In situation D, the writer is asked to submit an essay on one of three topics: on different approaches to the study of English grammar, on the Sacco-Vanzetti trial, or on notions of courtesy in the theory and practice of a given age group in America in the 1960's. (v) In situation E, the writer happens to have been reading some prose which is rather badly written (a text in sociology? psychology? a student manual in the English curriculum?) and to have stumbled on a passage which troubled him by its obscurity, and he is writing an analysis of it to be clear (1) about what the passage was saying, (2) whether the troublesomeness came from his own imperceptiveness or ignorance or from the writer's confusion, and (3) what is of value or what is misleading in the original passage; so he turns in an exposition of what his analysis has shown him.

2. Choose a topic for an essay assignment.

a. Which of the situations in 1 f above best describes your present situation? If one of the more promising sets does, do you already have a potential essay topic?

b. If not, write an essay for an English class and write it on one of these three topics:

Cliches
Courtesy
Censorship

First Step:

1. If you have chosen to write upon Cliches, Courtesy, or Censorship, your problem is now to determine what you want to say about your topic--of arriving at a proposition. What sort of a problem is that? Consider:

a. A salesman enters a store and is greeted amicably by the owner, who is a lets-get-down-to-business-quickly sort. The salesman says, "Hi, Joe! I think I'll talk about courtesy today." Joe nods. "Well, now, what shall I say about it? Just a minute, while I think of something."

b. Recall the telephone conversation between the customer with the broken brakes and the garageman: did the customer first choose a subject, then dredge up something to say about it?

c. In what informative language situations might one proceed in that manner?

2. List questions which you might choose to answer concerning the subject you have chosen.

Second Step:

1. Consider the following questions:

a. How are cliches used?

b. Is their use effective? ineffective? good? bad? desirable? undesirable?

c. What should be taught concerning them, if anything?

d. What are the notions of courtesy which prevail among teenagers in Nebraska in the 1960's?

e. Compared to the notions of parents of teenagers in Nebraska, are they worse? or better?

f. What, if anything, should be done in the schools, churches, homes, or teenage social organizations to change what is taught concerning courtesy, or how it is taught?

g. What practices of the federal or state government or of private investigative agencies presently invade the privacy of the individual citizen?

h. Are such practices more or less numerous, more or less obtrusive, more or less restrictive, more or less threatening, more or less desirable than they were twenty years ago?

i. What should be the policy of the state or federal government on this problem?

2. There are nine questions on three topics in the preceding question: classify them according to whether their answers would use facts to inform, to judge, or to plan.

3. Now similarly classify questions which you listed a moment ago on your chosen subject.

4. Select from among the questions listed in 2 or 2 above that which presently appears to be the most promising as the primary question for an essay.

5. List some of the subsidiary questions which you would have to answer in order to answer this question.

Third Step:

1. Who would be interested in this subject?

2. Is their interest casual? professional? learned?

3. Are they likely to have prejudices on the subject? preconceptions? If so, what are they?

4. Where might they normally expect to encounter an essay on this subject?

5. What limitations of style or approach, if any, does that context impose? Are there problems with advertisers? are photos feasible? cartoons? graphs? dirty jokes?

Exercise 23: Recalling the Facts

1. Consider the following situations, then answer the questions which follow:

a. First Doctor: Sir, I have a patient I'd like to speak to you about.
Specialist: It is a clear case of acute tonsilitis; those tonsils must come out.
First Doctor: But--you have neither examined the patient nor read his records.
Specialist: Oh, I always take a position first and then get the facts.

b. First Minister: At the moment I would urge that the names of adolescent law breakers not be made public.
Prominent Parishioner: For gracious sakes why? Are you a molly coddler? I say throw the book at the little devils.
First Minister: Well, in terms of my experience it seems to be the more rewarding practice. I've known many instances of both kinds, and publicity has tended to encourage rather than to inhibit law breaking. Further, those who would be chastened by notoriety would, I think, be more so by grace.
Prominent Parishioner: Well--
First Minister: Of course, before I appear before the city council on the question I'll have to dig out more facts and consider them systematically to see if my intuitions are borne out.

c. Student: Sir, you've been a lifelong student of Chaucer. Would you address our French club?
Professor: Well, I don't know that I have anything to say that you want to hear.
Student: We thought perhaps you could speak of the French influence on Chaucer. Was it good or bad?
Professor: How soon would you want me to do it?
Student: Would a week from tomorrow be too soon?
Professor: Well, I guess I can have something to say by that time.

2. Questions:

a. Do we normally take a position in complete ignorance of the facts?

b. Do we take positions tentatively? When? On what kind of subjects? (Try this: Son: "Are we going to have supper tonight, mother?" Mother: "Well, I have a tentative position on that subject, but I won't know for sure until I examine the facts.")

c. Which speaker in the situations just presented is in the best situation to compose an informative essay? Specialist? Minister? Professor?

d. Which position most nearly resembles your own in relation to your topic and position?

3. Now consider ways in which the kinds of questions posed in Exercise 8, 9, and 10 might apply to the first of the three topics concerning cliches: "How are cliches used?"

a. Questions concerning class qualities: Am I concerned with the use of cliches in writing or in speech? (The importance of this question cannot be overemphasized: most of the rest of the questions presuppose that you bear your answer to this question in mind.) Or is there likely to be no difference? Where can I collect instances of the use of cliches? What are several instances? (To answer this, include for each instance at least all of the sentence in which the cliche occurs, or all of the sentence if the sentence itself is a cliche.) Underline some expressions in these sentences which clearly are not cliches. Underline some expressions in these sentences (or if necessary, in other sentences) which in your view may or may not be cliches. What are some instances of metaphors? of dead metaphors? of jargon? of slang? Do such usages differ from cliches?

Do the instances of cliches tend to be words? or phrases? or clauses? If words, are they words like "if" or words like "words"? If phrases, are they nominal, verbal, or modifying elements? If clauses are they dependent or independent? Or are they most anything? Or is their grammatical nature irrelevant to the kind of thing you probably will say about them?

Do any cause the hearer or reader to be embarrassed? to be reassured? to be puzzled? to be offended? or to have any such response? If so, was it the cliche nature of the cliche (as opposed to its use) which causes the response? If so, did the writer or speaker want the reader or listener to be embarrassed? reassured? puzzled or offended or whatever? Are any cliches simply used, unnoticed as cliches, but serviceable and sufficient? Are all or many or few or none figurative expressions? Do they contribute in any way to the image of the speaker or writer?

b. Questions concerning bits and pieces: Questions of this sort do not initially seem very promising for these topics. It may be helpful to try a few--When do we begin to learn cliches? Where do we learn them? How? Is this a conscious endeavor? is it a directed activity? Do people revise cliches out of their writing? out of their speech? Do students who use cliches get graded down for doing so? Do salesmen who use them lose sales for doing so? Do newscasters avoid them? sportscasters? English teachers? preachers? old maids?

c. Questions concerning correlations: Do any of the cliches tend to pattern with ignorance, puzzlement, imprecision, confusion, embarrassment, (or some similar quality) on the part of the speaker? Do any tend to occur in some kinds of contexts and not others? with some kind of subjects and not with others? With some kinds of audiences and not with others? Do the speakers or writers who use cliches tend to belong to any particular age group? social class? educational group? ethnic background? Do people who use cliches wear loud clothes? have bad manners? read intellectual magazines and books? read lots and read widely? read little and seldom? Do people who use cliches drive Fords? Cadillacs? walk? ride bikes? Are people who are using cliches using language primarily to inform? to direct? to express? to imagine? Are there any uses like these with which cliches seldom occur?

d. Questions concerning analogies: How might one see cliches as like gestures? as like tools? like burps and sneezes? like swearing or taking dope? How might one see a use of a cliche as like the smile of a pretty girl--who has lost her teeth? (Would that mean that no pretty girls should ever smile? Or only no pretty girl who has lost her teeth? Or no pretty girl whose conversation at that moment isn't completely captivating?)

e. Questions concerning comparisons: How is the learning or teaching or effectiveness or use of cliches like or unlike the learning or teaching or effectiveness or use of metaphor? the use of slang? the use of jargon? the use of a technical language, e.g., the language of a computer, a biology lab, or a structural grammar book?

4. Now consider these same kinds of questions in relation to the second topic: "Is their use effective? ineffective? desirable? undesirable? good? bad?" Clearly, many of the questions in the Part i would also be asked here. But one can also go on to ask the following:

a. Questions concerning class qualities: Do I judge each use of a cliche alike? Are all equally good or bad? desirable or undesirable? effective or ineffective? Does the standard in each instance of judgment remain the same? Are all judged on the same basis? Or are there two or three groups when they are considered in relation to the standard of judgment?

b. Questions concerning bits and pieces: Whom have I observed to make similar judgments? different judgments? or no judgment at all on such a question? What sort of posture does such a judgment put me in? What posture would the other judgments or positions put me in? Does it give me the approval (or does it gratify me with the anger) of someone else? Would the other positions? Why might I want to make such a judgment? Why might others want to make different judgments? Do the reasons for the judgment have to do primarily with language in all cases?

c. Questions concerning correlations: Do people I like or respect or admire or want to emulate for whatever reasons worry about cliches? use them? avoid them? remain blissfully ignorant of them? Do I stop reading or listening if I find them or don't find them? Do people whom I detest, abhor, rebel against, have personality clashes with use cliches? Have people expressed approval or disapproval of cliches in the past? encouraged or discouraged their use in any contexts? with what success? with what sensitivity to the way cliches work?

d. Questions concerning analogies: Should one care whether or not the air is polluted? Should one under normal conditions try to control the oxygen content of the air? Should one countenance with calm the pollution of water? How is the best way to convince a child that one does not say "Gimme!"? that one does not take Gargantuan bites of one's food? Should one not be concerned about the deterioration of his house? of his language? Would you like crabgrass in your lawn? If a paint brush holds enough paint, isn't too floppy, isn't too tight, spreads the paint evenly--in short does everything it's supposed to--what more can you ask? If I want to wear my hair long, who's to stop me?

e. Questions concerning similarities and differences: Do judgments about cliches have the same moral overtones as judgments about swearing? the same educational overtones as judgments about precision of word choice? the same social overtones as judgments about levels of usage or the use of split infinitives? The same clear standards as judgments about punctuation?

5. Now consider these same kinds of questions in relation to the third topic: "What should be taught concerning cliches, if anything?"

a. Questions concerning class relationships: Has anybody ever deliberately encouraged kids to use any cliches? discouraged kids from using any? One can teach an aspect of language as an interesting field of inquiry or as a device to be used: one can teach a student to analyze sentences so he can write better sentences--or simply so that he can know about sentences (in the same way as he learns to know about the shape of protozoa). What are some aspects of language commonly taught the first way? the second? With which group of language aspects am I thinking this should be classed?

b. Questions concerning bits and pieces: What happened to the students' use of language when they were taught to use or to avoid cliches, if anything? How long can you go without using a cliche in speech? How far can you read in a newspaper without finding one? in a professional essay? Has instruction in the cliche traditionally been part of the curriculum? If so, with what apparent effects?

c. Questions concerning analogies: Do you have to teach children to breathe? Can you teach them not to? Do you teach them to spit? Can you teach them not to? Are there not places where a screw driver works and places where it doesn't work?

d. Questions concerning correlations: Do schools where one is taught never to use cliches have many students going on to college? Do they have good scholastic ratings? advanced curricula? Are they in slum areas? Middle class neighborhoods?

e. Questions concerning comparison: Where do kids learn whether or not they should say "ain't"? How? When? Where do kids learn whether or not they should swear? or how to swear? How do they learn this? When? What effect does it have on whether or not they swear? Where do they learn to use metaphor and figurative language? how? Where and how do they learn to tell jokes? to use literary, philosophical, or historical allusions?

Exercise 24: Getting It Said

1. State the position you wish to take in the essay as concisely as you can.

2. Consider your audience and purpose. Are you trying to convince your teacher to include or omit some unit in the curriculum? Are you trying to find out and to show other students what cliches are? What are you trying to do? for whom? Is it important for that audience that you appear thoughtful, logical, and disciplined, or is it sufficient for you to be thoughtful, logical, and disciplined? Must you wave your evidence and logical support about? Or can you just use it?

3. Draft your evidence and main points (or your main points and your evidence).

4. What strategy will best get from the position of your audience (unconcerned, blissfully ignorant, dead set against whatever you wish to say or whatever it is) to either the evidence or proposition you wish to present? a case history? statistics? a joke? That is, how can you best get him to shake hands? Try it.

5. Can you use a proposition with this audience and purpose? Can you afford to appear authoritative here? or must you appear to be groping and seeking to learn? How safe would it be to block out in advance everything you have to say? Do you have the authority to do this? Do you want to let the audience know what you are up to? Do you want to use a proposition? If so, draft it.

6. Where might the reader misunderstand? What preconceptions might lead him to raise objections? What misunderstandings or objections are likely?

Where can you anticipate and obviate these? Can you build any such refutation into the introduction? into the proposition? Might it be useful to build a refutation into the introduction? into the proposition? Might it be useful to build a refutation section after each main part in the body of the essay? Or will it be enough to put it before the end of the essay? That is, draft your refutations.

7. What strategy will take your reader from your concern with your subject back to real life again? Can you echo your introduction? Do you want the reader to be fired up about doing something? Can you use a particular to general movement? Are there authorities which you can use here? aphorisms or quotations? That is, draft your final handshake.